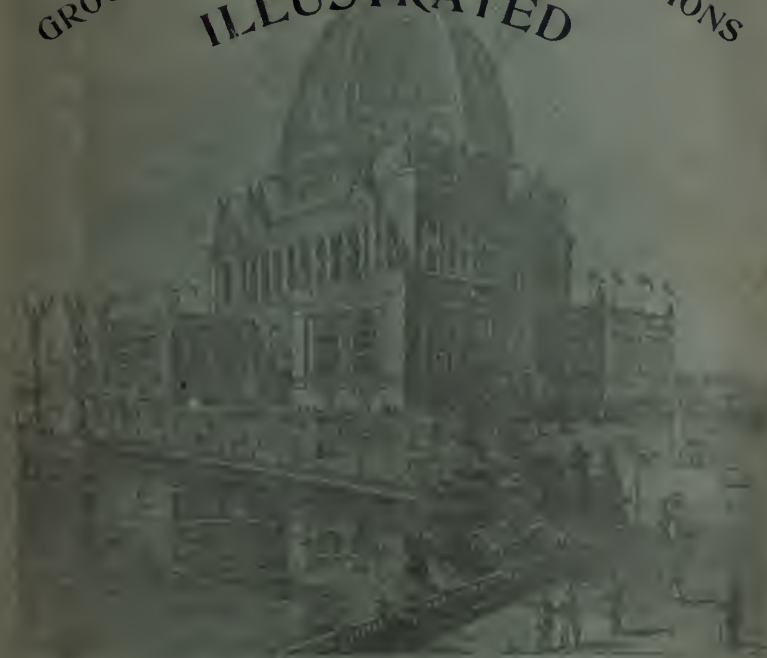


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GUIDE

TO THE

WORLD'S FAIR
GROUNDS, BUILDINGS AND ATTRACTIONS
ILLUSTRATED



COMPILED BY

JOHN J. FLINN.

CHICAGO:

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GUIDE

TO THE

WORLD'S FAIR

GROUND, BUILDINGS AND ATTRACTIONS.

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DIVIDED INTO SEVEN PRINCIPAL GROUPS AND ROUTES.

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FOR EVERYBODY.

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353 DEARBORN ST

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THE STANDARD GUIDE COMPANY

JOHN J. FLINN,

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THE WORLD'S COLUMBIAN EXPOSITION.

CHICAGO, 1893.

The gates of the greatest universal Exposition the world has ever seen are open. These gates may be found at intervals around the entire enclosure, excepting at the north end. I propose to conduct you through the grounds and buildings, and, for the sake of convenience, I have divided the grounds into six general sections and the buildings into seven general groups. The map accompanying this Guide Book should be studied carefully by the visitor, in advance. Get the location of the starting points fixed in your mind, and there will be no danger of confusion afterward. You may select any one of the six groups for your day's itinerary. I have thought it best, however, to begin with the group comprising the buildings and grounds of the States and Territories of the American Union.

May 1, 1893.

The State Buildings are all grouped around the lagoon, the Illinois Building, and the Art Galleries in the northern portion of the grounds. The New England States are grouped on the lake shore directly east of the entrance of the route marked on map and north of the Art Gallery Annex. The buildings of the southern States are grouped directly east of entrance of route marked on map and north of Western annex of Art Galleries. The location of the buildings of the Territories of the United States is northeast of the entrance of route marked on map and at the northern extremity of the grounds. The buildings are ranged between the Texas and Iowa structures.

GROUP NO. I.

STATE AND TERRITORIAL BUILDINGS.

ENTRANCE—Foot of 57th Street; may be reached by I. C. R. R., or by Cottage Grove Ave. Cable line. Time from center of city by former about twenty minutes; by latter about forty-five minutes. Ticket booths at entrance. Admission 50 cents. Pass to the right through the nearest turnstile. On entering you cross over a pretty bridge, spanning a small pond. First structure to the right.

SOUTH DAKOTA BUILDING.—Built in the style of an old French farmhouse; walls of brick; dimensions 60x72 feet; assembly hall on first floor, with towering mantels and fireplaces at either end. Cost of building and furnishings about \$125,000. A club house for the entertainment of South Dakotans and visiting friends. Turning the corner around this beautiful structure you come to the

WASHINGTON BUILDING.—This is a unique structure composed entirely of material brought from this great northwest Pacific State, and forms in itself an exhibit of the buildings, materials and industries peculiar to that young and vigorous commonwealth; dimensions 220x140 feet; exterior of timber from the Puget Sound region. Lumber donated by the State Lumbermen's Association of Washington; main entrance one of the principal features of the building; of granite, marble and ore quar-

ried in the State. In addition to private contributions the State expended \$50,000 in constructing and elaborating the details of the building. The structure is surmounted by a flagstaff 175 feet high. There are four towers of unique design. The interior contains a vast number of curious, interesting and instructive exhibits. All are welcome. Next in order is the

OREGON BUILDING.—A structure which fittingly represents this wealthy and prosperous State. The legislature voted \$60,000 to cover the cost of Oregon's exhibit, but only a portion of this was used for the building. Passing on, we come next to the

COLORADO BUILDING.—A granite and marble palace. The Colorado Marble and Mining Company contributed the material for the building. The people of Colorado were early in the field and in addition to the production of a beautiful building they have filled it with specimens of the mineral, agricultural and the industrial products of the State in great abundance. We pass on to the

CALIFORNIA BUILDING.—This structure is one of the most attractive and unique on the grounds. It is characteristic of the golden State, and particularly representative of the old Spanish days before California became a part of the American Union. The building is a composite structure in style representing both the old Adobe mission, with enough Moorish in its architecture to relieve the somewhat sombre effect. There is a charming simplicity of details throughout. The visitor sees from the outside a clear story with a great flat central dome as the crowning feature and the roof garden to heighten the semi-tropical effect. From the ground to the eaves is 50 feet, and to the highest point of the roof proper, 65 feet, while the dome has an elevation of 80 feet. The portions of the roof not devoted to the garden are closely copied from the quaint adobe buildings of the early Spanish settlements, with genuine earthenware tiles, deep red in color, semi-cylindrical and overlapping. The dome and middle portion are tiled with iron plates, curled and shaped like the original roofing. The material of the walls is wood, staff covered, in imitation of the yellowish Adobe of the old age. On the four corners and flanking the dome are towers designed after the Mission belfrey, and in them are swung some of the old Spanish bells that have outlived the Pades and their crumbling churches. The interior carries a gallery giving an area equal to two-thirds of the ground floor. This is set apart for offices, which are grouped so as to command a clear view of the main floor. The ground plan is one vast exhibition hall in which is displayed the products which have made California famous. Total floor space 100,000 square feet, of which the gallery affords 40,000, the extreme measurements of the building being 500 x 110 feet main width. Cost of the building \$75,000. Passing around the avenue and facing north, we find to our right the great

ILLINOIS BUILDING.—This is the greatest State building of the group and ranks among the main buildings of the Exposition. It occupies one of the most favored spots on the grounds, where to the south, a view is afforded the visitor of nearly one mile over the beautiful lagoon, the

wooded island and the great buildings of the Exposition in perspective. Cost of building \$250,000. Height with its dome 200 feet. Grand entrance faces the waterway. The structure is placed on a terrace four feet high and in front of the entrances there are stone terraces with railings and sub-structure. The main features are the terraces north and south, the south more important of the two, as from this point may be viewed a panorama of nearly all of the great main buildings as well as of the beautiful waterway and the Japanese buildings on the wooded island. The building is embellished with fine carving and statuary, the material being cast blocks of improved composition. To some extent, it is modeled after the State Capitol of Illinois, at Springfield. Its dome has been somewhat severely criticised because of its want of proportion, but this, however, is due to the fact that it is out of proportion not to the Illinois building itself, so much as to the great domes of the main buildings. The building is splendidly lighted and ventilated. Inside this building may be found exhibits of the peculiar products, industries and arts of Illinois. There is a great display of native woods in the pavilion structures; a magnificent grotto, topographical, geographical and educational exhibits. The building is open to all at all hours. The memorial hall and school are worthy of a visit. Fountains and flowers decorate the adjacent grounds and the allegorical statuary of the building is particularly worthy of notice. Walking toward the north and passing the California Building to the left, we come to the

INDIANA BUILDING.—This structure cost \$25,000, is built of Indiana material exclusively, and contains about 6,000 square feet of floor space. The outside walls are of stone, pressed brick and terra cotta; the roof of tile and iron. Inside finish highly ornamental, of plate, beveled and looking glass, hardwood and encaustic tile. The building serves the purposes of displaying in its construction the building material of Indiana, as an exhibit of Indiana's products, and a club house for the residents of the State and their guests at the Exposition. It has ladies' and gentlemen's rooms, lavatories, baggage rooms, dining and lunch rooms, etc. Passing on, still toward the north, we come to the

WISCONSIN BUILDING.—This is a handsome structure. It is commodious, and the interior is arranged with special reference to the products of this wealthy State, which in variety and character make the exhibit one of the most attractive and interesting to be seen at the Fair. It is two stories high, with not less than 10,000 feet of floor space exclusive of porches. The whole structure is built of Wisconsin material. The exterior walls are of stone, brick and terra cotta, and the roof of slate, tile or iron made in Wisconsin. The interior is ornamented and furnished with plate, beveled and mirror glass, Wisconsin pine and hardwood, and encaustic tile. The cost was \$30,000. We next come to the

MICHIGAN BUILDING.—This structure represents an outlay of about \$50,000; dimensions 100x140 feet; constructed wholly of Michigan material. It is finished elaborately and contains many exhibits worthy of attention. On the second floor are two large exhibition halls, where the visitor may find Michigan relics, native curiosities, and an assembly room. In other respects it is provided with all the modern conveniences

and accessories of a great club house. We will turn the corner here to the right and pass to the

OHIO BUILDING.—Location diagonally opposite the great Art building. This structure is distinctive in its style of architecture, and much unlike the other State buildings. It is truly creditable to the great State it represents. Cost about \$35,000; contains reception rooms, offices for the Ohio commissioners, and the general conveniences of a great club house. It is not as large and cumbersome in appearance as many of its neighbors, nor as gaudy and as ostentatious as some of them. There is a simplicity in the pleasing colonial marble, set off in its monotony by the broad semi-circular portico copied from the State Capitol at Columbus, that renders the building very attractive. It is really a building of the southern type, the Virginians, for instance. It has a great double doorway leading to a large hall. As you enter your attention is attracted by a beautiful stained glass window bearing the arms of the State on a noble background. Under the window is a highly ornamented mantelpiece, and and a cheerful fireplace. The high arched ceiling is beautifully decorated. Surrounding the central hallway are gentlemen's and ladies' parlors, smoking rooms, commissioners' rooms, etc. As a whole it is one of the most beautiful of the State structures. We pass around the west side of the Art gallery and its western annex, returning to the point from which we started, with the South Dakota building to our left, and crossing the 57th street entrance, we find the

NEBRASKA BUILDING.—It is located on the pond, but faces south and east. Dimensions 60x100 feet; two stories high; style of architecture classical, of the Corinthian order; cost \$15,000. One of its features is a magnificent double staircase nine feet wide, which leads from the exhibit room to the second floor. The building is designed as the general headquarters for Nebraska people and their friends, while at the same time it contains interesting exhibits from the State not classified in the general buildings. Directly opposite, to our right, is the

MINNESOTA BUILDING.—Dimensions 67x79 feet; style of architecture Italian renaissance. Framework of wood covered with stucco. Entrance through a portico having rusticated dome columns, and over the entablature the name, "Minnesota," on a raised panel. At the extremities of the uncovered platforms at either side of the portico, are statues on square pedestals representing the original owners of the country and early settlers of the State, the Indian on one side and the Pioneer Lumberman, with his axe and rifle, on the other. Shields, coats of arms, etc., after the ornamentation. The interior hall is 18 feet high. Cost about \$25,000. Passing on, to the right we come to the

ARKANSAS BUILDING.—This structure has an elliptical entrance from a large circular veranda, which runs the width of the building on the first floor. The object of Mrs. Frank Douglas, the designer, and to whom belongs the credit of promoting the building enterprise, was to carry out as far as possible a French "rococo" style of architecture, as Arkansas was originally settled by the French. In this, the lady has been surprisingly successful. The interior is tinted and decorated, and all ornamental stucco



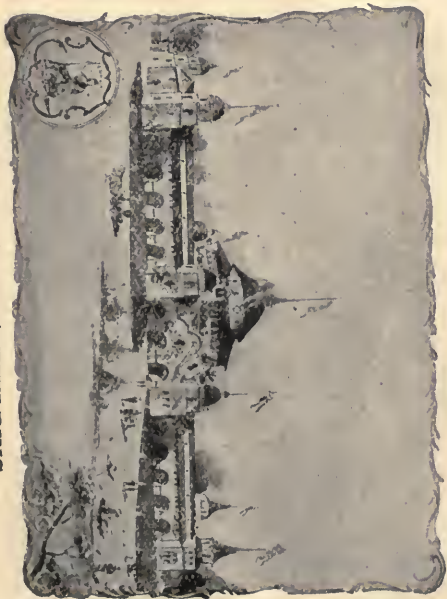
SOUTH DAKOTA BUILDING.



COLORADO BUILDING.



WASHINGTON BUILDING.



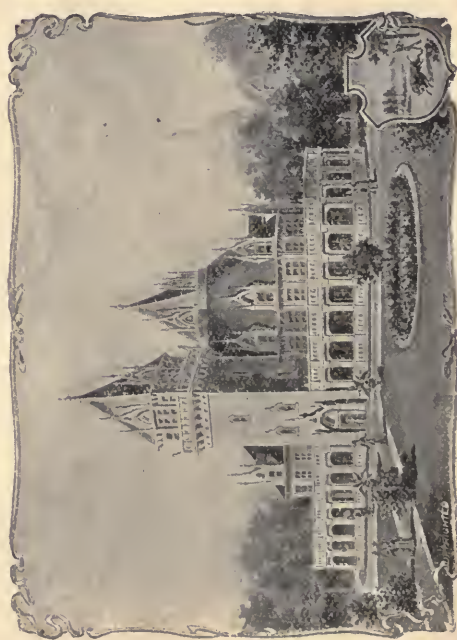
CALIFORNIA BUILDING.



ILLINOIS BUILDING.



WISCONSIN BUILDING.



INDIANA BUILDING.



MICHIGAN BUILDING.

work has been brought out in gold. The flooring of the assembly room is of native woods—hard wood and yellow pine. Here may be seen a mantel of Arkansas white onyx, while columns and vases of onyx and marble are placed in various parts of the building. One of the most interesting features, from an artistic standpoint, is the fountain of Hot Springs crystals in the rotunda. This was donated by the ladies of Hot Springs, who raised \$1,000 for the purpose. It has a basin 10 feet in diameter, and is illuminated by electricity. The interior is decorated bountifully and beautifully with the choicest products of Arkansas, flowers, marble bust and statuary, paintings and minerals. To our left, diagonally opposite, is the

NORTH DAKOTA BUILDING.—Dimensions 70x50 feet. A space 46x21 feet in front of the main assembly hall is used as a court-yard. From this yard, the main assembly room is entered through a large stone arch, above which, on the exterior, is an elaborately carved panel containing the coat of arms of North Dakota. The structure is two stories high. It contains all the conveniences of a club house and many interesting exhibits. Next to the north comes the

KANSAS BUILDING.—The building is cruciform in design, two stories high, and cost \$30,000, constructed entirely of Kansas material. It has a floor area of 13,934 square feet. The building is 132 feet from point to point each way, surmounted by an oblong glass dome. It is handsome as regards its interior and exterior. It contains an elegant reception room for women. The main front entrance is through a 16 foot arch. We now come to the

TEXAS BUILDING.—Adjoining the Kansas site and at the extreme northwestern corner of the Exposition grounds. The site skirts 56th St., the northern boundary of the buildings. Dimensions 85x250 feet; main height 70 feet; constructed entirely after the style of the old Spanish missions, and is intended to represent the historical Alamo. It is a good example of Spanish renaissance architecture. The front part of the building forms a square 85 feet wide, enclosing a large assembly hall. The general grouping of the building shows that it is flanked on each corner by a square tower, the intervening curtains consisting of two stories of open arched loggias. Extending from the main building toward the east is a wing 150 feet long. Texas subscribed \$300,000 towards its building and exhibit. The building is one of the most attractive in the State group. The ground surrounding as well as the interior contains exhibits of the products of the wonderful State. We will turn to the right and walk south through an avenue running through two lines of some of the most beautiful of the State structures. The first we come to, directly opposite the Texas building, is the

KENTUCKY BUILDING.—This is a typical representation of a Southern Colonial mansion, one of the distinctive features of which is great pillared porches or verandas. Exclusive of these porches the building measures 75x90 feet. It is finished elegantly, and contains the usual accessories of a club house. One of the features of the Kentucky building is a magnificent display of its peculiar liquid product. The citizens of

Kentucky contributed largely and wisely toward making their State building creditable and attractive. To the left as we pass down this avenue is the

WEST VIRGINIA BUILDING.—This is a small, but a beautiful structure, and cost \$20,000. It has no particular exterior features, but the interior is elegantly arranged for club house and exhibit purposes. The next to our right is the

LOUISIANA BUILDING.—Style of structure the old plantation house, with broad corridors, immense doors and quaint dormer windows. The State of Louisiana contributes largely to all of the great departments of the fair, but its club house exhibits have not been neglected. It is filled with historic relics and curiosities from a State rich in quaint things. One of its features is a Creole kitchen, and in the cafe of the building all of the favored dishes of the Creole State are served. It is beautifully ornamented with art decorations, old paintings and Souvenirs of the Spanish and French days. Next on our right is the

MISSISSIPPI BUILDING.—This is a typical southern mansion well worthy of one of the greatest cotton States of the south. It is fitted up principally for use as a club house. Many quaint and curious things as well as creditable exhibits of the products of the State are to be found within its walls. Visitors from all parts of the country are hospitably received here. To our left occupying a space in extent equal to that of Louisiana and Mississippi, is the

VIRGINIA BUILDING.—One of the oldest and proudest States of the American Union very appropriately fashioned its building after the home of Washington at Mount Vernon. Cost \$15,000. The fact that it is modelled after the Washington residence makes it in appearance rather disproportioned to the surrounding edifices, because the Washington residence was not a large one, by any means, nor a particularly attractive one. Hundreds of thousands of people have sailed down the Potomac to visit this historic structure. They will find it here in exact duplication. Naturally it is filled with relics of the old Colonial and Revolutionary days. No State in the union has more to offer in this line than Virginia and her public officials and private citizens have been generous in their loans. Much of the furniture of the Mount Vernon residence is here, as well as relics of the Fairfax, the Lee and others of the old aristocratic families of the State. The Virginia building should be visited by all means, and will doubtless attract large crowds. Virginia hospitality will be dispensed here to all. The next, to our right, at the end of this short avenue, is the

MISSOURI BUILDING.—Dimensions 90x110 feet. The main portion rises to a height of 60 feet and is surmounted by a tower 140 feet high. Cost, \$40,000. The building is graceful in outline and handsome in proportions. Style of architecture, Spanish renaissance, somewhat modified to give the most harmonious effect. All the material used in the building is strictly the product of that State. On the first floor is a large rotunda, floored with mosaic tiling. Leading from this are the offices of the Commissioners and State and City bureaus of information. On the second

floor are parlors, reception rooms, lavatories, reading rooms, etc. The rooms are arranged with folding doors, so that they can all be thrown into one, making an auditorium which will seat 2,500 people. The women of the State of Missouri provided the furniture of this building, and Missouri artists decorated it. No State in the Union has succeeded in making a more tasteful showing or a more instructive one. It is filled with works of art, specimens of Missouri's products, relics, curiosities, maps, charts, educational exhibits, etc. The great cities of Missouri have vied with each other in an unselfish effort to the making of this club house one of the most beautiful of the State group. We will turn to the left that we may not miss two buildings which deserve our attention. These face the southwestern annex of the art gallery. The first, directly in the rear of the Missouri building, is the

TENNESSEE BUILDING.—A very creditable structure, and the next is the

GEORGIA BUILDING.—These States were rather backward in making provision for their structures, and consequently have failed to some extent when compared with their surroundings. We are again on the main avenue extending east and west from the 57th street entrance. To our right, is the southwestern annex of the art gallery and the land front of the Art building proper. Here is a beautiful park laid out in the highest style of landscape gardening, at the eastern extremity of which is the southeastern annex of the art gallery. The first building to our left as we pass eastwardly on this beautiful boulevard is the

PENNSYLVANIA BUILDING.—This is a reproduction of Independence Hall, the structure in which the Declaration of American Independence was signed, and in which were assembled the first Congresses of the United States. Before entering the building the grounds surrounding it will attract special attention. The landscape gardening was placed in charge of William Hamilton, superintendent of the Parks of Alleghany. He has succeeded in making a beautiful exhibit of the foliage and flora of the State. The frame of the building has cast iron based plates, channel and plate columns. If permitted, it might stand for a century. The lower part of the building is of Philadelphia pressed brick, while the top is made of wood, iron and plaster. An orange tint is given to the entire structure, and other bright colors to break the monotony. In the interior are elegant reception rooms for ladies and gentlemen, smoking, toilet and cloak rooms, ladies' parlors, press correspondents' rooms, etc. The entire height of the building is 165 feet; cost of building together with transportation of displays contained inside about \$300,000. The building is filled with historical relics. Among these which the visitor will not fail to see is the old Liberty Bell, which will hang in the tower; the chair in which Thomas Jefferson wrote the Declaration of Independence; the table on which the Declaration was signed; the inkstand then used; Thomas Jefferson's sword; a sofa belonging to Washington; French bowl used by Washington; the baby clothes of John Quincy Adams; the yoke of the old Liberty Bell; Reale's portrait of Washington, being the first ever printed; the first lightning rod invented by Benjamin Franklin; the electrical machine invented by Franklin; the original model of John

Fitch's steamboat; fans used by Franklin at the court of France; Franklin's standing clock; Thomas Jefferson's thermometer; a lock of Jefferson's hair; a brewing jar used by William Penn; the surveying instrument and chain used by Penn in laying out the City of Philadelphia; the lock and key used by Penn on his house; and Pocahontas' necklace. Many other State and personal relics of a similar nature may be found here. The next to our left is the

NEW YORK BUILDING.—A representation, slightly modified, of the old Van Rensselaer residence, which for so long a time was one of the most familiar landmarks of New York City. The reproduction of the architecture of this old building brings back one of the most interesting periods of our national history, when the now great commercial and financial metropolis of the United States, was only a struggling ambitious seaport. This building has innumerable attractions for visitors. Its dimensions are 90 feet wide by 200 feet long, and three stories high. Inclusive of donated material and decoration, the structure represents an expenditure of more than \$150,000. One of its features are three columns of specimens of native wood supporting the roof. These columns were gathered in the Adirondack mountains. Each pillar consists of the trunks of three trees twisted into a symmetrical spiral column. One column is composed of a 12-inch balsam, one 20-inch black spruce and one 12-inch tamarack. Another is composed of a 12-inch red birch, a 20-inch white birch, and a 12-inch black birch, and the third is made of a 12-inch black cherry, a 20-inch sugar maple and a 12-inch yellow birch. Statues of Christopher Columbus, Henry Hudson and busts of George Clinton, the first governor and Roswell P. Flower the present governor of the State of New York occupy niches in front of the building. Among the curiosities is an ancient picture of Hendrick Hudson. The building is well supplied with historical relics. Among them are Washington relics, autographs of all the presidents, autographs of the signers of the Declaration of Independence and famous men of the Revolutionary War; portraits of famous citizens of New York, including those of all the governors; model of Fulton's steamboat and many other relics dating back to revolutionary times. The New York building is magnificently decorated; specimens of the highest art in painting and sculpture are to be found on all sides, while every convenience is at hand for those who visit it as a place of rest. Directly opposite the New York building, and at the corner of an avenue running north and south from the southeastern annex of the Art Gallery, is the

MASSACHUSETTS BUILDING.—This structure is modelled after the old Hancock House, for many years a familiar landmark on Beacon street, Boston. The building is constructed of Massachusetts granite. An ancient fore-court, enclosed with a fence, is filled with the most noted flowers of the Bay State. In many respects this reproduction of John Hancock's residence is considered to be one of the most artistic buildings in the north end of the grounds. It is strictly colonial in style. Inside may be seen oil portraits of the men whose names are associated with the history of the oldest colony and State of the Union. Beginning in 1623 the series of portraits of famous men continues up to recent years. Those of John



OHIO BUILDING.



MINNESOTA BUILDING.



NEBRASKA BUILDING.



ARKANSAS BUILDING.



NORTH DAKOTA BUILDING.



TEXAS BUILDING.



KANSAS BUILDING.



KENTUCKY BUILDING.

Endicott and Robert Winthrop occupy conspicuous places. Among those which will attract most attention are the portraits of Wendell Phillips, Thomas Adams, Daniel Webster and Charles Sumner. Besides the portraits the building contains many notable works of art, relics and curiosities, particularly of the Colonial and Revolutionary period. Passing north on this avenue we next come to the

RHODE ISLAND BUILDING.—It is a two-story structure, modelled after the Doric style of architecture with towering pillars resting on porches at either end. The entrance at the front is through three circular arches into a circular porch twenty feet in diameter, which opens into the main hall, 20 x 42 feet. This building has numerous reception rooms, ladies' rooms, smoking rooms, etc., and is used as a State headquarters and club house. Its cost is \$10,000. In exterior it is one of the most attractive of the New England group, and is to some extent a reproduction of the Old Stone Mill at Newport. At the close of the Exposition this beautiful little structure will be presented by the State of Rhode Island to the City of Chicago. Directly opposite the Rhode Island building, to the left, is the

DELAWARE BUILDING.—Dimensions 58x60 feet; cost \$7,500. Built by private subscription of citizens of Delaware; constructed wholly of native woods and materials. Principal feature, a room fitted up in Colonial style with hangings, pictures and furniture, all in representation of Colonial days. The next to our left, is the

MARYLAND BUILDING.—It is a structure on the Colonial style of architecture, including a center building of two stories, with a wing on each side, of the same height. The wings, and a portion of the first floor of the main building are used as Exhibition Halls. The first floor of the main building contains reading rooms and rooms for ladies. The second floor is similarly arranged for the use of men. Cost \$35,000. Directly opposite, at the northeast corner of the avenue, is the

NEW JERSEY BUILDING.—This is a reproduction of Washington's headquarters at Morristown; dimensions 40x60 feet, two stories high, with a 16x20 foot wing. Cost, \$15,000. The building is Colonial in style, rather plain, but is filled with relics of revolutionary days, and with exhibits of New Jersey products and industries. It is ornamented in the interior with beautiful photographic views of New Jersey's celebrated seaside resorts. We must turn to the left at this point, and in the rear of the Delaware and Maryland Buildings, we will find the

NORTH CAROLINA BUILDING.—Facing the extreme Northern Avenue of the Exposition grounds, and opposite the Utah and Nevada Buildings. The citizens of North Carolina met with many obstacles, legal difficulties having arisen as to the State's appropriation, but at a late day all these were overcome, to some extent, and the old State makes a creditable showing in the group and in all of the departments of the Exposition. We find ourselves once more close to the Texas Building, and looking north on a short avenue, we find to our right the

UTAH BUILDING.—Following this toward the east are the buildings of Nevada, Idaho, New Mexico, Arizona, Wyoming, Montana, Iowa and the Iowa Corn Palace, or the old Pavilion of Jackson Park. Turning

toward Lake Michigan we will view them in the order named. The Utah Building is two stories in height, 48x84 feet in surface extent, and 60 feet to its highest point. Ionic columns and pilasters form the main supports and guard the doors and windows. The central interior has a circular well extending from the ground floor to the dome skylight. Around this space are arranged the ladies' and gentlemen's reception and Commissioners' rooms. The exhibits are arranged around the wall space on the two floors. These are representative of the industries of the State, and include agricultural, manufactured and mined products. Of the latter, gold, silver and sulphur are the principal ones. With them are shown plans illustrating the methods of reducing sulphur and the handling of borax and rock salt found in some parts of the Territory as clear as crystal. Standing just before the main entrance is a fac-simile of the famous "Eagle Gate," which in Salt Lake City stands before the Mormon Temple. The gilded eagle, with outstretched wings, symbolizing hospitable protection to all who may seek it, rests on four flaring supports, which slope from the center to the sustaining columns. Apart from its association with polygamy, it is simple, tasteful and pleasing in appearance. A miniature of the great Salt Lake is shown in front of the building also. The cost of the territorial exhibit was \$60,000. Next comes the site allotted to the

NEVADA BUILDING.—Concerning this building little can be said, as no positive preparations were made by the State for its exhibit. Next, however, comes the

IDAHO BUILDING.—This is a Colonial building with balconies; rather a novel structure. The entrance is from grade level and through a large arch. The visitor should not overlook this structure. The Mica Hall in the interior is something in itself extremely novel and wonderful. Mica for practical use is found in but one other State in the Union—North Carolina. Idaho has the finest mica in the world, and sheets 12x20 inches are taken out of the McConnell mine in Latah County, that are almost as clear as glass. The owners of this mine donated \$3,000 worth of mica for the decoration of the hall. The windows and panels in the doors are made of mica, and the wainscoting and other woodwork is covered with the same material. This hall runs transversely through the second story of the building, and at each end opens out onto a broad veranda. In addition to the Mica Hall, the interior of the building is made interesting by the display of the beautiful specimens from the agate fields. Sapphires, onyx, gold and other minerals are displayed in abundance. The visitor should not fail to examine the Idaho display in the Mines and Mining building. We now come to the

TERRITORIAL BUILDING.—Erected for the joint use of New Mexico, Arizona and Oklahoma. The site given to the territorial building occupies a space of 120 feet square. Of this the first 20 feet is devoted to a fine lawn. Sixty feet back is a terrace, upon which stands the building, a three-story structure of staff, surmounted by a roof garden. The grounds are profusely decorated with cacti and other plants from Arizona. The roof garden contains specimens of all the flora of New Mexico and Arizona. The building contains reception rooms, offices, dining rooms and

other apartments for the comfort and entertainment of those who visit the fair from the three territories. It does not contain any of the Territorial exhibits, space for those having been reserved in the general department buildings of the Exposition. Inside, however, are displayed some of the rarest objects of interest of the localities represented, among them being a magnificent archaeological exhibit and rare paintings, a few of which are known to be over 600 years old. New Mexico, Arizona, and Oklahoma contribute very largely to the exhibits in the Mines and Mining and the Agricultural buildings. Passing the Territorial Building, we come to the

WYOMING BUILDING.—Dimensions 70x50 feet. The first story contains a large hall extending to the roof with a gallery at the second floor. A veranda 12 feet wide is on the east and west sides. The building is in the French Chateau style and the panels of the main Frieze exterior contain elaborately wrought hunting and pastoral scenes. The interior contains many interesting exhibits. Next we come to the

MONTANA BUILDING.—Montana has been foremost among the great northwestern States in contributing toward making the great Exposition a success. The Montana building is a creditable one and represents a large outlay. It is constructed for the purpose of a club house and State headquarters, but is well filled with curious and costly specimens of the wonderful mining industries of the State. The visitor, however, to see the Montana exhibit in its glory, must not fail to witness the display made in the mines and mining building, where a solid life-size statue of a beautiful woman in silver is exhibited among other curios and costly things. Over thirty-five tons of minerals are exhibited. We now come to the

IOWA BUILDING.—The main building is directly in the rear of the original Jackson Park pavilion. It has a frontage on the Esplanade of 200 feet, while, with the pavilion, which is used as the "Corn Palace" it has a lake front spread of 250 feet. The main building is two stories high and 108x60 feet. The Exhibition Hall is 123x77 feet and its ceiling 20 feet in the clear. Immense galleries are constructed to accomodate thousands of people. The decoration of the

CORN PALACE.—Is one of the most unique features to be found in the State group. The exhibit is made in the form of a miniature model of the Iowa State Capitol building, is constructed of a framework of steel with porticos, columns, and a lavish use of glass, with compartments for the reception of samples of grain and seeds grown and contributed by the farmers of Iowa. The Corn Palace, as has been said, is the old Jackson Park pavilion, remodelled and to some extent, enlarged. The main hall is decorated in all sorts of colors and with fantastic figures composed of Iowa grains, grasses and minerals. Entering the main hall the visitor sees a magnificent dome hung with corn of every color. On the walls of the room are bas-reliefs of agricultural figures done in grains and grasses. There are also a number of supporting columns covered with grains. There is more of the unique and the curious than of the æsthetic and the artistic to be witnessed within this hall. As an evidence of what

may be accomplished in a decorative way by the use of such material, the exhibit is certainly a wonderful one. The designer however, has at times overreached himself in attempts to produce impossible figures. At any rate, the Iowa Corn Palace will attract an extraordinary amount of attention and not a little admiration even from the most critical visitors. We are now facing the blue waters of Lake Michigan, and as we walk south from the Corn Palace, we pass first, the

CONNECTICUT BUILDING.—This handsome structure faces the lake. Like the other buildings of the New England group it is Colonial in style. Cost \$9,870, and built entirely of Connecticut material. The interior is finished after the usual headquarters and club fashion, and contains many beautiful and useful things as well as relics and art treasures. Next in order to our right, facing the lake as we walk toward the south, is the

NEW HAMPSHIRE BUILDING.—This is also of the Colonial style, presents a beautiful exterior, and is finished in the highest style with all the modern conveniences and accessories of a club house. The next and last of the buildings on this line is the

MAINE BUILDING.—The material in this building, which is of the Colonial style, was furnished exclusively by the State of Maine. Cost of the structure, \$10,000. It is fitted up principally as a clubhouse and State headquarters, while it contains many relics, curiosities and historic treasures worthy of the attention of the general visitor. Directly in the rear of this building, and the last of the State structures which we shall visit is the

VERMONT BUILDING.—This structure faces the southeastern annex of the Art Gallery. It is one of the most original on the grounds. On the right and left of the steps on the facade rise two shafts, on which are allegorical figures, representing the industries of agriculture and quarrying—the two principal industrial activities of the State. The visitor enters through a columned portico into a court yard, on the right and left of which are covered porches with broad seats. Just off these are the reception rooms in front and the Committee Room, Post Office, etc., in the rear. In the center of the court is a handsome marble fountain. Marble from Vermont is used throughout the entire interior. Facing the end of the court is a porch, supported by four caryatids, over which is a semi-circular Greek window with bas-relief around it, representing "Freedom and Unity." The coat of arms is in the center. The style of architecture is pompeian. In this building may be found much that will interest the visitor, as an effort has been made to collect the historical relics, portraits, old paintings, etc., of the State.

GROUP NO. II.

THE ART GALLERY, THE FISHERIES AND FOREIGN BUILDINGS.

ENTRANCE—Foot of 57th street; may be reached by I. C. R. R. or by Cottage Grove Ave. Cable line. Time from center of city by the former, about twenty minutes; by the latter, about forty-five minutes. Ticket booths at entrance. Admission 50 cents. Passing through turnstile walk



WEST VIRGINIA BUILDING.



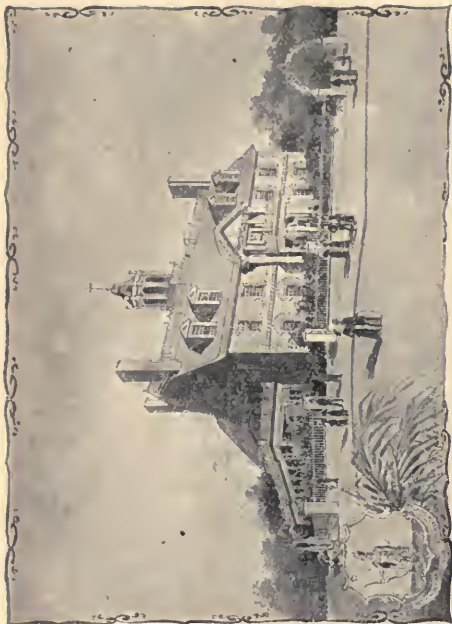
VIRGINIA BUILDING.



LOUISIANA BUILDING.



MISSOURI BUILDING.



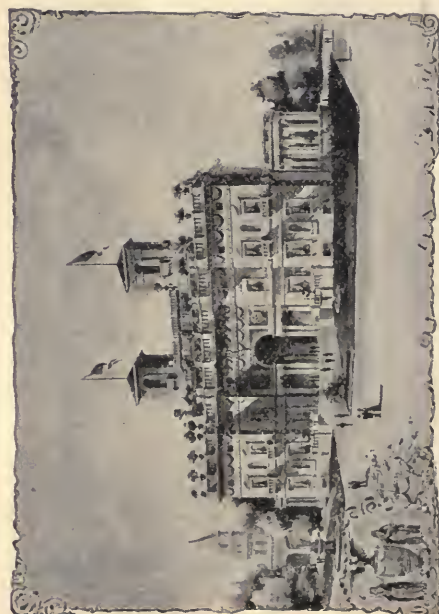
MASSACHUSETTS BUILDING.



RHODE ISLAND BUILDING.



PENNSYLVANIA BUILDING.



NEW YORK BUILDING.

directly across bridge over pond toward the East. The first building of prominence in this group is the magnificent

ART GALLERY.—Turning from the southwestern annex toward the north pond, you may obtain a full view of this classic structure. It has been pronounced the most beautiful building of the Exposition, being purely classic in design. Dimensions in feet 320x500; annexes (2) dimensions 120x200; cost \$670,000. The building is oblong, intersected north, south, east and west by a great nave and transept 100 feet wide and 70 feet high, at the intersection of which is a great dome 60 feet in diameter. The building is 125 feet to the top of the dome, which is surmounted by a colossal winged figure of Victory. The transept, lighted entirely from above, has a clear space of 60 feet. On either side are galleries 20 feet wide, 24 feet above the floor. Sculpture is displayed upon the main floors of the naves and transept, and on the walls of the ground floors of both the galleries is ample space for the display of paintings and panels in bas-relief. The corners made by the crossing of the nave and transept are used for small picture galleries. Outside galleries 40 feet wide form a continuous promenade around the entire building. Between the promenade and the nave are small rooms devoted to private collections of paintings and various art displays. On either side are one-storied annexes, 120x200 feet. Grand flights of steps lead up to the richly sculptured great portals, and the walls of the loggia of the colonnades are gorgeously adorned with mural paintings illustrating the history and progress of art. The exterior frieze and the pediments of the principal entrances are embellished by reproductions in statuary of the gems of ancient art. The construction of the entire building is necessarily fire-proof and the general tone is light gray stone. No wood is used, the materials being brick, staff, iron and glass. The very panes in the windows are set in iron frames. This structure of wondrous beauty and attraction is located at the south side of the most highly improved portion of the park, with the south front directly on the north lagoon. It is separated from the lagoon by beautiful terraces ornamented with balustrades, with an immense flight of steps. From the main portal there is a landing for boats. The north front faces the wide open lawn and the group of State Buildings. The immediate neighborhood of the building is ornamented with groups of statues, replicas, ornaments of the classic art, such as Choragic monuments, the "Cave of the winds," and other beautiful examples of Grecian art. The ornamentation also includes statues of heroic and life-sized proportions. Within this building are exhibited the Fine Art Exhibits collected from every part of the civilized world. These are grouped as follows: Sculpture—figures and groups in marble; casts from original works by modern artists, models and monumental decorations; bas-reliefs in marble or bronze; figures and groups in bronze; bronzes from circ-pedue; paintings in oil; paintings in water colors; paintings on ivory, on enamel, on metal, on porcelain or other wares; fresco painting on walls; engravings and etchings, prints, chalk, charcoal, pastel and other drawings; antique and modern carvings; engravings in medallions or in gems; cameos, intaglios; exhibits of private collections. The wall space demanded by the artists of great Britain and Ireland, Germany, France,

Belgium, Spain, Italy, the Netherlands, Denmark and Sweden, Russia, South America and all foreign countries as well as by the artists of the United States, was so great that the chief of this department, at an early day, became fearful lest he should not be able to provide adequately for all. The building is, perhaps, the greatest Art Gallery ever constructed for such a purpose, but every inch of available space is occupied. This much is said in order to illustrate what the visitor may expect as he enters the magnificent structure. In a work of this kind, it would be impossible to point out specific exhibits. Let it suffice to say that in this collection is gathered the greatest works of ancient, mediæval and modern sculptors, painters and decorators. Leaving the Art Gallery and passing along the loggia toward the east we come, at the northeast corner of the North Pond, to the

GUATEMALA BUILDING.—A beautiful structure erected as a headquarters and club house for the Guatemalian Commissioners and visitors. Directly to the south of this, facing the North Pond, is the

COSTA RICA BUILDING.—Another beautiful structure, fitted up as a club house and headquarters. North of this, and on the other side of the Guatemalian Building, is the

ECUADOR BUILDING.—A structure very creditably representing one of the most progressive of the South American Republics. Farther north, and occupying a space directly on the Lake Shore, is the

FRENCH BUILDING.—Opposite the Ecuador and Guatemala buildings is the

NORWEGIAN BUILDING.—And on the Lake Shore, south of the French Building, and directly in front of the Norwegian Building, is the

CEYLON BUILDING.—Still farther to the south and on the Lake Shore is the

GERMAN BUILDING.—This is a structure typical of the country which it represents. The main features of the decorations are paintings of the arms of the Empire, a red Imperial Eagle of the fifteenth century, a new Imperial Eagle and an inscription relating to the purpose of the building, and the circumstances under which it was erected. In a group at the southeast end of the North Pond, and directly east of the Illinois Building, are located the buildings of Hayti, Columbia, Sweden, Norway, Nicaragua, and other South American countries, all of which are of attractive design in architecture. The

SOUTH AMERICAN BUILDINGS.—Like the others, are fitted up as club houses and headquarters. Over toward the Lake Front again, and directly south of Germany, is the

RUSSIAN BUILDING.—This is an enormous log cabin, the material in which is carved and polished in the highest style. The building was planned and made in Russia, and was shipped to Chicago ready to be put together. It has but one story, about 40 feet high, with a low sloping roof. It covers a space about 70x120 feet. Directly southeast of the Russian log cabin and fronting on the Great Britain Building, is the beautiful

CANADIAN BUILDING.—Which is fully representative and typical of the great and progressive country stretching along our Northern frontier. Next to this and occupying a corner, fronting the north inlet is the

GREAT BRITAIN BUILDING.—This is known as Victoria House, and the Union Jack floats over it by day and by night. Victoria House is a building of the old Elizabethan style, the upper story being considered its best feature. Its position on the shore close to the waters of the lake is thought appropriate, while the fact that it stands apart from the other foreign buildings, gives the little structure something of the dignity which it might lose in the crowd. If England's efforts were only confined to this building one might be disappointed in the representation which the empire makes, but this structure is erected simply as a matter of courtesy only. The exhibits of England are found in every department of the World's Columbian Exposition, and are only equaled by those of the United States. Two of the most interesting and important of the foreign buildings are those of Brazil and Mexico. The

BRAZILIAN BUILDING.—Occupies a position on the east side of the lagoon, south of the north basin and facing the Art Galleries. The architecture and the interior decorations are superb. The

MEXICAN BUILDING.—Is situated directly east of the South American group, close to the lake shore and northwest of the Great Britain building. Mexico has furnished to the Exposition a modern structure. In spite of many efforts which were made to reproduce a building of the Aztec period, it was deemed advisable by the progressive President of the Mexican Republic, that the building should represent the Mexico of today rather than the Mexico of a forgotten age. It is finished, both as regards its exterior and interior, in a most creditable manner. I have passed hurriedly over the foreign buildings, because, as a matter of fact, they are not intended to divert the attention of the visitor from the main buildings or main exhibits. There are others in this group which will attract attention. But now let us turn our attention to one of the main buildings in group 2, as I have classified them, and one of the most interesting of them all. I allude to the

FISH AND FISHERIES BUILDING.—Dimensions in feet, 165x365; area in acres, 1.4; annexes (2) dimensions 135 (diameter); cost \$224,000. The graceful beauty of the Fisheries Building has gained for it from the severest of critics, architects, the title of "an architectural poem." It is situated on the eastern side of the large island north of the wooded island in the lagoon, and its main facade faces to the south-east, being directly opposite the Government Building, from which it is separated by a broad arm of the lagoon. While thus forming one extremity of the great group of buildings which front on Lake Michigan, it is directly north of the Administration Building, far to the south. This situation makes it a component of all the splendid pictures presented by the varying points of view from which the Exposition as a whole is seen. While the extreme dimensions of the building are very large, yet the structure is so laid out that the general effect is rather of delicacy than of grandeur to be expected from the mere standpoint of dimensions. It is composed of three parts, a main building 365 feet long and 165 feet wide,

and two polygonal buildings each 133 feet 6 inches in diameter, connected with the main structure by two curved arcades. The main building is provided with two great entrances in the centers of the long sides. These entrances are by pavilions 102 feet long, projecting 41 feet beyond the line of the main building, and flanked at each corner with circular towers. The great pediment over the south or chief entrance is filled with sculpture, the subject being a scene of whale fishing. The angles are surmounted by statues representing fishers casting the spear, throwing the handline and holding the finny prey. The quadrangular first story is surmounted by a great second circular story capped with a conical roof. A graceful open turret crowns this roof and four smaller towers spring from and surround the base. The general design of the whole structure is Roman in masses with all the details worked out in a realistic manner after various fish and marine forms. Thus the double row of engaged columns which form the exterior face of the building have capitals which are formed of a thousand varied groupings of marine forms, while the delicate open work of the gallery railings display as many different fishes. The circular story is surrounded by a broad exterior gallery, and the four flanking towers of the entrances and the four smaller towers of the central roof terminate in open turrets, from all of which views of every part of the grounds can be obtained. The materials of construction are wood, iron and steel, "staff" and glass. The roofs are covered with glazed Spanish tiles and the general coloring of the building is at once soft and brilliant as befits the grace of the architectural lines. Everything that science has rescued from the depths of ocean, sea, lake or river, is displayed at the fisheries exhibit. Inhabitants of deep sea grottoes; the coral animal—builder of islands and continents; sea anemones, that blossom miles below the surface of the ocean; monstrous devil fish, sharks, and other terrors of the deep, are seen, beside the speckled beauties of stream or lake, the plebeian catfish, perch and sucker, suggestive of the boyish angler and the shallow stream. From ocean depths are brought specimens of subaqueous life so marvelously delicate and so richly beautiful that the microscope will only reveal in part their wondrous beauty and film-like tracery. The methods, too, by which the mysteries of the deep are penetrated, the paraphernalia of the United States Fish Commission, the inventions by which the finny tribe is cultured, the wonderful progress made in the art of fish farming, in addition to the implements of commercial fishing and the latest tackle for angling—all these are displayed to their fullest extent. Not the least interesting portion of the exhibits is the Aquarial or Live Fish Display. This is contained in a circular building, 135 feet in diameter, standing near one extremity of the main Fisheries building, and in a great curved corridor connecting the two in the center of the circular building is a rotunda 60 feet in diameter, in the middle of which is a basin or pool about 26 feet wide from which arises a towering mass of rocks covered with moss and lichens. From clefts and crevices in the rocks crystal streams of water gush and drop to the masses of reeds, rushes, and ornamental semi-aquatic plants in the basin below. In this pool gorgeous gold fishes, golden ides, golden tench, and other fishes disport. From the rotunda one side:



DELAWARE BUILDING.



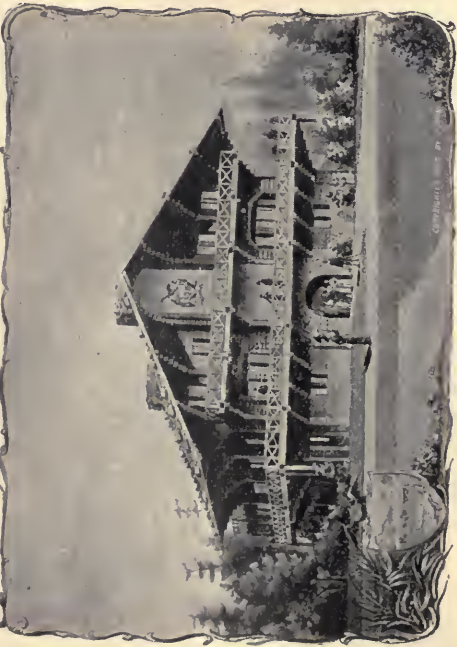
NEW JERSEY BUILDING.



MARYLAND BUILDING.



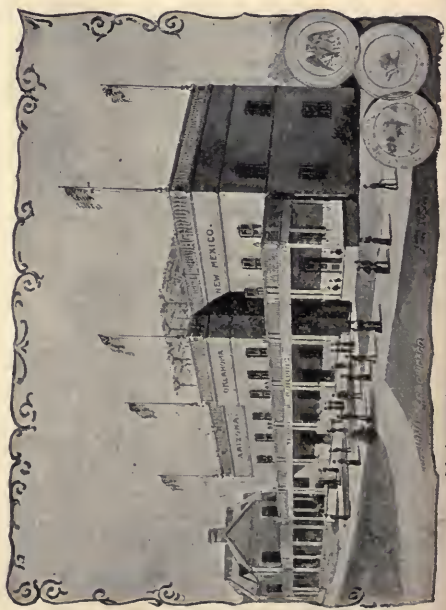
UTAH BUILDING.



IDAHO BUILDING.



WYOMING BUILDING.



TERRITORIAL BUILDING.



IOWA BUILDING.

of the larger series of aquaria may be viewed. These are ten in number, and have a capacity of 7,000 to 27,000 gallons of water. Passing out of the rotunda by the entrances a great corridor or gallery is reached where on one hand may be viewed the opposite side of the series of great tanks and on the other a line of tanks somewhat smaller, ranging from 750 to 1,500 gallons each in capacity. The corridor or gallery is about fifteen feet wide. The entire length of the glass fronts of the aquaria is about 575 feet, or over 3,000 square feet of surface. The total water capacity of the aquaria, exclusive of reservoirs, is 18,725 cubic feet, or 140,000 gallons. This weighs 1,192,425 pounds, or almost 600 tons. Of this amount about 40,000 gallons are devoted to the marine exhibit. In the entire salt water circulation, including reservoirs, there are about 80,000 gallons. It is a matter of importance that provision was made in the upper part of the building for an eating saloon in which a specialty is made of supplying food composed of fish and other animals taken from the water.

GROUP NO. III.

UNITED STATES NAVAL EXHIBIT, BATTLE SHIP, MARINE HOSPITAL, LIFE SAVING STATION, U. S. EXHIBITS OF AGRICULTURE, HORTICULTURE AND IRRIGATION, U. S. GOVERNMENT BUILDING, PARADE GROUNDS, MANUFACTURES AND LIBERAL ARTS BUILDING, AND SPECIAL CONCESSIONS ON THE LAKE SHORE.

ENTRANCE.—Foot of 57th or 59th Street; may be reached by I. C. R. R. or by Cottage Grove Avenue Cable Line. Entrance from water front to Government Pier may be reached by World's Fair steamers. Most pleasant and convenient method of reaching this group, by way of 57th Street entrance, east over avenue between Art Gallery and State group, and around North Pond. Beginning at one of the most attractive of the exhibits, I will first call your attention to the

BATTLE SHIP "ILLINOIS."—The location is on the pier which juts out into Lake Michigan by what is known as the north inlet of the Exposition water system, and directly east of the Fisheries Building. Dimensions in feet 69.25 x 348. Cost \$100,000. It is unique among the exhibits of the Exposition, being a structure which, to all outward appearance, is a faithful full-sized model of one of the new coast-line battle ships. This imitation battle ship of 1893 is erected on piling. It is surrounded by water and has the appearance of being moored to a wharf. The structure has all the fittings that belong to the actual ship, such as guns, turrets, torpedo tubes, torpedo nets and booms, with boats, anchors, chain cables, davits, awnings, deck fittings, etc., etc., together with all appliances for working the same. Officers, seamen, mechanics and mariners are detailed by the Navy Department during the Exposition, and the discipline and mode of life on our naval vessels are completely shown. The detail of men is not, however, as great as the complement of the actual ship. The crew gives certain drills, especially boat, torpedo, and gun drills, as in a vessel of war. The dimensions of the structure are those of the actual battle ship, to-wit: length, 348 feet, width amidships, 69 feet 3 inches, and from the water line to the top of the main deck, 12

feet. Centrally placed on this deck is a superstructure 8 feet high with a hammock berthing on the same 7 feet high, and above these are the bridge, chart house, and the boats. At the forward end of the superstructure there is a cone-shaped tower, called the "military mast," near the top of which are placed two circular "tops" as receptacles for sharpshooters. Rapid-firing guns are mounted in each of these tops. The height from the water line to the summit of this military mast is 76 feet, and above is placed a flagstaff for signaling. The battery mounted comprises four 13-inch breech-loading rifle cannon; eight 8-inch breech-loading rifle cannon; four 6-inch breech-loading rifle cannon; twenty 6-pounder rapid-firing guns; six 1-pound rapid-firing guns; two Gatling guns, and six torpedo tubes or torpedo guns. All of these are placed and mounted respectively as in the genuine battle ship. On the starboard side of the ship is shown the torpedo protection net, stretching the entire length of the vessel. Steam launches and cutters ride at the booms, and all the outward appearance of a real ship of war is imitated. As we leave the naval exhibit and walk toward the shore we find on our right the

MARINE HOSPITAL.—Where an exhibition is made of the methods adopted by the United States Government in its Marine Hospital service. Next we come to the

UNITED STATES LIFE SAVING EXHIBIT.—Where all the most improved life saving appliances are exhibited. Adjoining this to the west is the

UNITED STATES LIFE SAVING STATION.—And surrounding this group an exhibit of Life Boat launches and a model of a Light House, together with other exhibits illustrative of the appliances used by the Government in its marine service for the protection and preservation of life. In front of us as we face south are the

UNITED STATES EXHIBITS.—Of agriculture, horticulture and irrigation. Below these exhibits is the

UNITED STATES PARADE GROUND.—And facing all is the

UNITED STATES GOVERNMENT BUILDING.—Which also has a frontage on the lagoon. The United States Government Building has been the subject of much critical controversy. To the average visitor it will appear to be an imposing and beautiful structure. Its cost was \$400,000; dimensions in feet 345x415. Delightfully located near the lake shore, south of the main lagoon, and of the area reserved for the foreign nations and the several States, and east of the Woman's Building and of Midway Plaisance, is the Government Exhibit building. The buildings of England, Germany and Mexico are near by to the northward. It is classic in style, and bears a strong resemblance to the National Museum and other Government Buildings at Washington. It is constructed of iron and glass. Its leading architectural feature is an imposing central dome, 120 feet in diameter and 150 feet high, the floor of which will be kept free from exhibits. The building fronts to the west and connects on the north by a bridge over the lagoon, with the building of the Fisheries exhibit. The south half of the Government building is devoted to the exhibits of the Postoffice Department, Treasury Department, War Department and Department of Agriculture. The north half is devoted to the exhibits of

the Fisheries Commission, Smithsonian Institute and Interior Department. The State Department exhibit extends from the rotunda to the east end, and that of the Department of Justice from the rotunda to the west end of the building. The allotment of space for the several department exhibits is: War Department, 23,000 square feet; Treasury, 10,500 square feet; Agriculture, 23,250 square feet; Interior, 24,000; Postoffice, 9,000 square feet; Fishery, 20,000 square feet, and Smithsonian Institute balance of space. Directly at the southwestern corner of the Government Building is a fire station and minor buildings intervene between the Government Building and the greatest structure on the grounds, the

MANUFACTURES AND LIBERAL ARTS BUILDING.—Dimensions in feet 787 x 1687; area in acres 30.5; cost \$1,500,000. This is the leviathan of the Exposition. It is as notable for the symmetry of its proportions, however, as for its immense size. It is the largest exposition building ever constructed. The floor alone consumed over 3,000,000 feet of lumber and five carloads of nails. To say that this giant structure contains thirty and one-half acres of floor space gives but a faint idea of its immense size. A clearer impression may be gained by the statement that 1,000 cottages, 25 x 50 feet, could find room within its walls, and that 5,000 people could live without crowding in these cottages. Within the building a gallery fifty feet wide extends around all four sides, and projecting from this are eighty-six smaller galleries, twelve feet wide, from which visitors may survey the vast array of exhibits and busy scenes below. The galleries are approached upon the main floor by thirty great staircases, the flights of which are twelve feet wide each. "Columbia avenue," fifty feet wide, extends through the mammoth building longitudinally, and an avenue of like width crosses it at right angles at the center. The main roof is of iron and glass and arches an area 385x1400 feet, and has its ridge 150 feet from the ground. The building, including its galleries, has about 40 acres of floor space. The Manufactures and Liberal Arts Building is in the Corinthian style of architecture, and in point of being severely classic excels nearly all the other edifices. The long array of columns and arches which its facades present is relieved from monotony by very elaborate ornamentation. In this ornamentation female figures, symbolical of the various arts and sciences, play a conspicuous and very attractive part. The exterior of the building is covered with "staff," which is treated to represent marble. The huge fluted columns and the immense arches are apparently of this beautiful material. There are four great entrances, one in the center of each facade. These are designed in the manner of triumphant arches, the central archway of each being forty feet wide and eighty feet high. Surmounting these portals is the great attic story, ornamented with sculptured eagles eighteen feet high, and on each side above the side arches are great panels with inscriptions, and the spandrels are filled with sculptured figures in bas-reliefs. At each corner of the main building are pavilions forming great arched entrances, which are designed in harmony with the great portals. The building occupies a most conspicuous place in the grounds. It faces the lake with only lawns and promenades between. North of it is the United States Government building; south, the harbor and in-jutting la-

goon, and west the Electrical building and the lagoon separating it from the great island, which in part is wooded and in part resplendent with acres of bright flowers of varied hues. In the construction of this building the contractors put in some of the heaviest timber ever used in this or any other country. There are twenty-seven main trusses, with a span of 380 feet and a height of 211 feet. They are fourteen feet wide at the floor and ten at the apex. These trusses with the eight smaller gable trusses weigh 10,800,000 pounds. The main trusses weigh about 350,000 pounds each. The interior of this magnificent structure is a city of beautiful pavilions, pagodas and enclosures allotted to every nation on the earth, in which displays are made of everything in the way of manufactures. I have only space here to give the principal groups, which may serve as an index to the interior: Chemical and Pharmaceutical products—Druggists' Supplies; Paints, colors, Dyes and Varnishes; Typewriters, Paper, Blank Books, Stationery; Furniture of Interiors, Upholstery and Artistic Decoration; Ceramics and Mosaics; marble, stone and metal monuments; mausoleums, mantels, etc., caskets, coffins and undertakers' furnishing goods; art metal work, enamels, etc., glass and glass ware; stained glass and decoration; carvings in various materials; gold and silver ware, plate, etc.; jewelry and ornaments; horology, watches, clocks, etc.; silk and silk fabrics; fabrics of Jute, Ramie and other vegetable and mineral fibres, Yarns and Woven goods of Cotton, Linen and other vegetable fibres, Woven and Felted goods of Wool and mixtures of wool; clothing and costumes, Furs and Fur Clothing; Laces, Embroideries, Trimmings, Artificial Flowers, Fans, etc.; Hair Work, Coiffures, and Accessories of the Toilet; Traveling Equipments, Valises, Trunks, Toilet Cases, Fancy Leather Works, Canes, Umbrellas, Parasols, etc.; Rubber Goods, Gutta Percha, Celluloid and Zylonite; Toys and Fancy Articles; Leather and Manufactures of Leather; Scales, Weights and Measures; Material of War; Ordnance and Ammunition; Weapons and Apparatus of Hunting, Trapping, etc.; Military and Sporting and Small Arms; Lighting Apparatus and Appliances; Heating and Cooking Apparatus and Appliances; Refrigerators, Hollow Metal Ware, Tinware, Enameled Ware; Wire Goods and Screens, Perforated Sheets, Lattice Work, Fencing, etc.; Wrought Iron and Thin Metal Exhibits; Vaults, Safes, Hardware, Edge Tools, Cutlery; Plumbing and Sanitary Materials; Miscellaneous Articles of Manufacture not heretofore classed; Apparatus illustrating the Phenomena and Laws of Electricity and Magnetism; Apparatus for Electrical Measurements; Electric Batteries, Primary and Secondary; Machines and Appliances for producing Electrical Currents by mechanical Power—Dynamical Electricity; Transmission and Regulation of the Electrical Current; Electric Motors; Application of Electric Motors; Lighting by Electricity; Heating by Electricity; Electro-Metallurgy and Electro-Chemistry; Electric Forging, Welding, Stamping, Tempering, Brazing, etc.; Electric Telegram and Electric Signals; The Telephone and its Appliances; Phonographs; Electricity in Surgery, Dentistry and Therapeutics; Application of Electricity in various ways not hereinbefore specified; History and Statistics of Electrical Invention; Progress and Devel-



[Engraved For The Standard Guide Company.]
U. S. GOVERNMENT BUILDING.—WORLD'S COLUMBIAN EXPOSITION.



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TRANSPORTATION BUILDING.—WORLD'S COLUMBIAN EXPOSITION.



[Engraved For The Standard Guide Company.]
 THE BATTLE SHIP—NAVAL EXHIBIT.—WORLD'S COLUMBIAN EXPOSITION.



[Engraved for the Standard Guide Co.]
 THE LAGOON—WORLD'S COLUMBIAN EXPOSITION.

opment in Electrical Science and Construction, as illustrated by models and drawings of various countries; Sculpture; Paintings in Oil; Paintings in Water Colors; Paintings on Ivory, on Enamel, on Metal, on Porcelain or other wares; Fresco Paintings on Walls; Engravings and Etchings; Prints; Chalk, Charcoal and Pastel, and other Drawings; Antique and Modern Carvings; Engravings in Medallions or in Gems; Cameos, Intaglios; Exhibits of Private Collections; Physical Development, Training and Condition—Hygiene; Instruments and Apparatus of Medicine, Surgery and Prosthesis; Primary, Secondary and Superior Education; Literature, Books, Libraries, Journalism; Instruments of Precision, Experiment, Research, and Photography; Photographs; Civil Engineering, Public Works, Constructive Architecture; Government and Law; Commerce, Trade and Banking; Institutions and Organizations for the Increase and Diffusion of Knowledge; Social, Industrial and Co-Operative Associations; Religious Organizations and Systems—Statistics and Publications; Music and Musical Instruments—The Theatre. On the Lake Shore of the great Manufactures Building is one of the most beautiful stretches of sea wall on earth. The Parade walk which rises above the granite water-fence is wide, and along here a perfect stream of people is constantly moving in either direction. Just as you turn the northeast corner of the Manufactures Building you will notice a beautiful little building of the pagoda pattern. This is the special concession of the Van Houten Cocoa Company. At the extreme southern corner of the building, another pagoda is erected belonging to the special concession of Walter Baker & Co. These and similar pagodas are to be found in different parts of the Exposition grounds, and are principally used for the dispensation of refreshments. The temptation to pass by the Music Hall through the magnificent colonnade which connects with the Casino at this point is very great. Should you desire to enter this section of the Exposition, I must refer you to Group No. 6. For the present, however, we will return to

GROUP NO. IV.

THE WOODED ISLAND—WHITE STAR STEAMSHIP BUILDING—PUCK BUILDING—JAPANESE VILLAGE—HUNTER'S CABIN—WOMEN'S BUILDING—CHILDREN'S BUILDING—HORTICULTURAL BUILDING—CHORAL HALL—TRANSPORTATION BUILDING—MINES AND MINING BUILDING—ELECTRICITY BUILDING.

ENTRANCES.—57th, 59th, 60th, 61st, 62nd or 63rd street gates. Entrance through 59th street gate, preferred. This entrance, if taken, will conduct you directly in front of the Illinois Building, and to the north end of the great lagoon. Looking down the lagoon a wonderful and an enchanting view meets your sight. In the center is the

WOODED ISLAND.—A little irregularly shaped body of land which has been transformed into a veritable paradise. At the northern end of the island you will behold a group of Japanese houses. These may be approached by a bridge which crosses from the northeast corner of the

Horticultural Building to the island. At the western extremity of the bridge approach is the

WHITE STAR STEAMSHIP BUILDING.—And behind it the classic and beautiful

PUCK BUILDING.—Crossing the bridge to the island, we find ourselves in the

JAPANESE VILLAGE.—The space allotted to the Japanese Government for the buildings in this group includes about two acres. The cost of the buildings, including the elaboration of the gardens about them, was \$100,000. These peculiar edifices will be presented to Chicago by the Japanese Government at the close of the Fair. One of the buildings is a reproduction of Kin-Kakuji, situated at Kioto, a monastery of the Zen sect. Its name indicates the Golden Pavilion, and the date of the erection of the original runs back to 1397, or nearly one hundred years before the discovery of America. It is surrounded by a garden with ornamental and small islands in the form of tortoises. The pavilion on the water's edge is three stories high, and the decorations are brilliant with gilding and coloring. The second building is a fac-simile of the Hoo-Door Phenix Hall, a structure which dates back to 1052. It is shaped in a manner designed to represent the fabulous bird which could not be destroyed by fire. The Japanese pavilion in the Manufactures Building will be seen later. Japan was given 40,000 square feet of space on the Wooded Island, and in addition to this 35,000 square feet in the Manufactures Building, 4,000 in the Agricultural Building, 2,000 in the Fine Arts Building, 750 in the Mines and Mining Building, 350 in the Forestry Building and 42,000 for her bazar on the Midway Plaisance. South of the Japanese Buildings you come, after passing through serpentine pathways running through banks and beds of beautiful roses, to the

HUNTERS' CABIN, OR DAVY CROCKETT CAMP.—This cabin is half hidden by the scrub trees at the south end of the island, and is nearly in front of the great Mines and Mining building. The hut presents a striking contrast to the stately edifices that loom above it on all sides. It is filled with relics of Davy Crockett, and of old hunting and trapper days in Western America. After walking about the island and admiring the magnificent display of flowers and foliage, the visitor will return by the same bridge and directing his steps to the right, will find himself in front of the

WOMEN'S BUILDING.—This is situated directly east of Midway Plaisance, or between what would be, were the avenues extended, 59th and 60th streets, and facing the north end of the lagoon. Dimensions in feet, 199 x 388; cost, \$138,000. Among the great number of sketches submitted in competition for this building by women from all over the land the president of the Board of Lady Managers quickly discovered in the sketch submitted by Miss Sophia G. Hayden that harmony of grouping and gracefulness of detail which indicated the architectural scholar, and to her was awarded the first prize of a thousand dollars, and also the execution of the design. Directly in front of the building the lagoon takes the form of a bay, about 400 feet in width. From the center of this bay a

grand landing and staircase leads to a terrace six feet above the water. Crossing this terrace other staircases give access to the ground four feet above on which, about 100 feet back, the building is situated. The first terrace is designed in artistic flower beds and low shrubs. The principal facade has an extreme length of 400 feet, the depth of the building being half this distance. Italian renaissance is the style selected. The first story is raised about ten feet from the ground line, and a wide staircase leads to the center pavilion. This pavilion, forming the main triple-arched entrance, with an open colonnade in the second story, is finished with a low pediment enriched with a highly elaborate bas-relief. The corner pavilions have each an open colonnade added above the main cornice. Here are located the Hanging Gardens. A lobby 40 feet wide leads into the open rotunda, 70 x 65 feet, reaching through the height of the building, and protected by a richly ornamented sky-light. This rotunda is surrounded by a two-story open arcade, as delicate and chaste in design as the exterior, the whole having a thoroughly Italian court-yard effect, admitting abundance of light to all rooms facing this interior space. On the first floor are located on the left hand, a model hospital on the right, a model kindergarten; each occupying 80 x 60 feet. The whole floor of the south pavilion is devoted to the retrospective exhibit; the one on the north to reform work and charity organization. Each of these floors is 80 x 200 feet. The curtain opposite the main front contains the library, bureau of information, records, etc. In the second story are located ladies' parlors, committee rooms and dressing rooms, all leading to the open balcony in front. The whole second floor of the north pavilion encloses the great assembly-room and club-room. The first of these is provided with an elevated stage for the accommodation of speakers. The south pavilion contains the model kitchen, refreshment rooms, reception rooms and other home-like arrangements. This building is not a department of the great Exposition proper. It practically represents a great international Exposition in itself. There are grouped within its walls the achievements of womankind, in every line of thought and in every branch of industry. Contributions have been made and exhibits forwarded from the women of every clime and country on the face of the earth. In nothing are the exhibits so remarkable as in the showing they make of the wonderful progress made by womankind during the past 100 years. By comparison the exhibits show that woman has not only entered into competition with man in the arts and sciences, in the more delicate achievements of handwork, but in almost every department of human activity, not excluding the industries which demand the exercise of vigorous mental thought and muscular power. The work of female artisans is shown here, as well as the work of female writers. Not among the least novel of the exhibits are specimens of iron work wrought at the anvil by a young lady of California. Space in this Guide does not permit mention of all that is to be seen here. Let it suffice that in nearly every thing that the visitor will see in the great Department Buildings of the Exposition the management of the ladies' department has been able to show creditable duplications. Between the Women's and the Horticultural Buildings, we find one of the most interesting and unique exhibits on the grounds. This is the

CHILDREN'S BUILDING.—Although the subject of providing for children an Exhibition Hall of their own had been talked of from the inception of the Exposition, it was not until the work on the greater part of the large buildings was completed that the plans of the projectors began to assume shape. As soon, however, as these plans were properly outlined, not only the States of the Union, but foreign governments took kindly to the work, and the Exposition management appropriated \$20,000 for the building itself, and \$15,000 toward furnishing it. The general plan of the building is beautiful though simple. It is two stories high, and its roof is constructed with a special object of making it a playground for children. There are grasses, plants, flowers, birds and butterflies on this roof. The little girls may chase butterflies, while the little boys may fly kites from it. In the center of the roof is a fountain with a basin deep enough to float toy boats in. Everything that is likely to instruct or amuse children, or to instruct parents and those interested in children, in their education may be found in the halls below. A great creche is established here, and it is the purpose to provide for the children while parents are viewing the sights of the Exposition. At a small cost a child may be left here by the hour or by the day. Careful nurses and attendants will look to the wants of the little ones. It is unnecessary to say that inside this building may be found toys of every possible description. Foreign governments have contributed largely toward the display. The Japanese and the Dutch, who are fertile in the invention of amusing things for children, have taken considerable space. There are higher ends than these in view. Parents, guardians and teachers will be taught much in the lectures to be given by persons who have made children and their habits a study. Passing by the Puck and White Star Building, we cross over to one of the crowning triumphs of the Exposition, the

HORTICULTURAL BUILDING.—Dimensions in feet, 250x998; green houses (8), dimensions in feet, 24x100. Cost of all, \$325,000. In front is a flower terrace for outside exhibits, including tanks for nymphaeas and the victoria-regia. The front of the terrace, with its low parapet between large vases, borders the water and at its center forms a boat landing. The plan is a central pavilion with two end pavilions, each connected to the center pavilion by front and rear curtains, forming two interior courts, each 88x270 feet. These courts are beautifully decorated in color and planted with ornamental shrubs and flowers. The center pavilion is roofed by a crystal dome 187 feet in diameter and 113 feet high, under which are exhibited the tallest palms, bamboos and tree ferns that could be procured. There is a gallery in each of the pavilions. The galleries of the end pavilions are designed for cafes, the situation and the surroundings being particularly well adapted to recreation and refreshment. These cafes are surrounded by an arcade on three sides, from which charming views of the grounds may be obtained. In this building are varieties of flowers, plants, vines, seeds, horticultural implements, etc. Those exhibits requiring sunshine and light are shown in the rear curtains, where the roof is entirely of glass and not too far removed from the plants. The front curtains and under the galleries are designed for



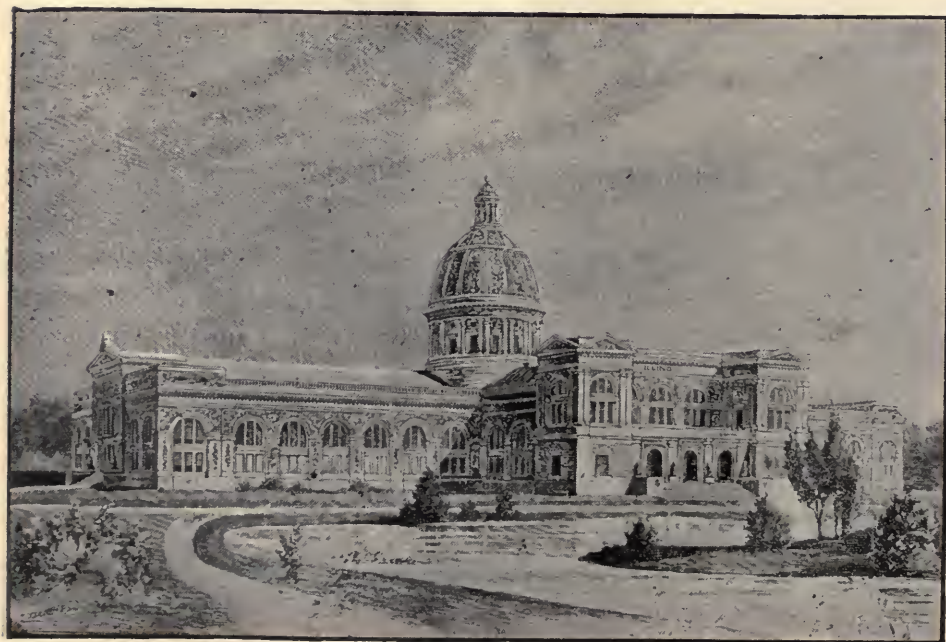
[Engraved For The Standard Guide Company.]
 AGRICULTURAL BUILDING—WORLD'S COLUMBIAN EXPOSITION.



[Engraved For The Standard Guide Company.]
 WOMAN'S BUILDING.—WORLD'S COLUMBIAN EXPOSITION.



[Engraved For The Standard Guide Company.]
FISHERIES BUILDING.—WORLD'S COLUMBIAN EXPOSITION.



[Engraved For The Standard Guide Company.]
ILLINOIS STATE BUILDING.—WORLD'S COLUMBIAN EXPOSITION.

exhibits that require only the ordinary amount of light. Provision is made to heat such parts as require it. The exterior of the building is in stucco or stucco, tinted a soft warm buff, color being reserved for the interior and the courts. One of the beautiful effects produced in this building comes from the miniature mountain, seventy feet high in the center, upon which giant tree ferns, palms and other vegetation grow. A mountain stream down from one declivity to another plays hide and seek amidst the foliage. Beneath this mountain is a cave eighty feet in diameter and sixty feet high, brilliantly lighted by electricity, where, during the whole six months of the Exposition, the experiment will be tried whether plants will grow under electric light as well as under sunlight. On the roof of the building, around the central dome, an elaborate display of roof-gardening is made. It is expected that this will not only be pleasurable to visitors, but will afford valuable suggestions that will be utilized by persons who live in large cities and are deprived of door-yards and lawns. In entering Horticultural Hall, I would advise you to take the circular walk around the dome in the first place. About half way around to the right you will find the century plant, where a gauge is shown that has marked its growth daily since it was placed in the building in the fall of 1892. Perhaps, never before in the history of the world, has such a varied and wonderful display of foliage, native, foreign, semi-tropical and tropical, been made under the roof of one building. The specimens of palm and cacti are so numerous and various that they would in themselves form a wonderful horticultural exhibition. The wings stretching out north and south from the great dome, together with the immense annex, are filled with the rarest and most beautiful specimens the world produces. Horticultural Hall could not properly be described in a volume four times the size of this Guide Book. Nearly all of the trees, the foliage, etc., are plainly marked, so that the visitor will not be confused or left in ignorance as to the character of the exhibits. We cannot linger here now, and leaving the Horticultural Hall with regret, at the main entrance fronting the lagoon. Passing south we come to the great festival or

CHORAL HALL.—Dimensions 260 x 250 feet. This building is directly between the Horticultural and Transportation buildings, and faces the lagoon. From the terrace in front you have an almost unobstructed view of the Mines and Mining, the Electricity, the Manufactures, the Government building, and the Wooded Island. Music and its votaries have two beautiful homes within the Exposition enclosure. One of these is the Music Hall at the north end of the Peristyle, at the extreme end of the basin running eastwardly from the Administration Building. The other is the Festival or Choral Hall of which I am now speaking. The style of the building is Doric. Its form, which resembles an amphitheatre surmounted by a dome, gives the building both externally and internally, a rounded form, from which project on four sides porticos, the one facing the lagoon being the principal entrance and enriched by Doric columns six and one-half feet in diameter. From the portico leads the flight of steps, at the foot of which stand two statues representing Handel and Bach. On either side of the portico are panels in relief work, represent-

ing the progress of music, and in the panels over the doors are relief portraits of Gluck, Berlioz, Wagner, Schumann, Schubert, Mozart, Mendelssohn, Bach, Handel and Beethoven. The interior has the form of a Greek theatre, except that the chorus of 2500 voices occupies the stage. There are no galleries of any kind. The building seats 6,500 persons. The decorations are in relief work and colors. A foyer extends around the building giving ample room for a promenade. The Official Guide to the Exposition will give you information concerning the concerts to be held within this hall from time to time. Should you cross toward the West on the avenue which leads between the Horticultural and Choral buildings, you will come to the Service Building of the Exposition, an uninteresting structure in itself, but where much of the business of the Exposition, preliminary and otherwise, has been conducted. Here many of the Executive officers of the Exposition are located. But you will hardly go over there unless you have business. Instead, you will turn your steps toward the south and find yourself in front of one of the grandest structures of the Exposition, the

TRANSPORTATION BUILDING.—Dimensions in feet 256x960; 5.6; annex, dimensions in feet, 425 x 900; cost \$370,000. The leading architectural characteristics of this building disclose simplicity of design, harmonious structural effects and dignity of massive proportion relieved by richly ornate details. At the center it is surmounted by a cupola 165 feet high that affords an extensive view of grounds, lake and surrounding country. This point of observation is reached by eight elevators (the only department building thus provided), which of themselves properly form a part of the transportation exhibits, and run for public use. With these the gallery (72 feet wide) also connects at an intermediate station by means of a bridge. The central court is abundantly lighted from the clerestory above. The offices of the department are located in the gallery, or entre-sol, where the restaurant is also located. The grand portal on the east front facing the lagoon consists of a series of receding arches entirely overlaid with gold leaf. The term "Golden Door" hardly conveys an adequate idea of the impressive splendor of this approach. The exterior arch overhead is ornamented with striking allegorical figures and groups in bas relief. On one side appears in panel an original study in ancient transportation, and on the opposite side the palatial accessories of modern railway travel. The corners above the arch are decorated with mural paintings of marine and railway themes. Four minor entrances on this front and other elaborate portals at either end of the main building are adorned with fountains and some twenty life-size statues of inventors whose history is identified with that of the science of transportation. I think you should walk completely around this building before you enter it. The statuary, the fresco work, the decorations are in themselves worthy of a trip of a thousand miles. I have not time here to describe to you the magnificent Golden Portal which opens on the east side of this building. That has been pronounced one of the crowning triumphs of the Exposition. Inside this building the exhibit is of wondrous interest. Everything that man has used for transportation since history began, from the ox wagon to the flying machine is displayed here. Modern in-

vention in rapid transit machinery, excepting that peculiarly electric in character, is shown. The latter is confined as much as can be to the Electricity Building. For full information in relation to these exhibits, I must refer you to "Flinn's Hand Book of the World's Columbian Exposition," or to the "Official Guides" sold on the grounds. From this, among the greatest of the attractions, we pass over to the

MINES AND MINING BUILDING.—Dimensions in feet, 350x700; cost \$265,000. Located at the southern extremity of the western lagoon or lake, and between the Electricity and Transportation Buildings. Its architecture has its inspiration in early Italian renaissance, with which sufficient liberty is taken to invest the building with the animation that should characterize a great general Exposition. There is a decided French spirit pervading the exterior design, but it is kept well subordinated. In plan it is simple and straightforward, embracing on the ground floor spacious vestibules, restaurants, toilet rooms, etc. On each of the four sides of the building are placed the entrances, those of the north and south fronts being the most spacious and prominent. To the right and left of each entrance, inside, start broad flights of easy stairs leading to the galleries. The galleries are 60 feet wide and 25 feet high from the ground floor, and are lighted on the sides by large windows and from above by a high clerestory extending around the building. The allegorical figure over the main doorway is eminently fitting as a classical representation of the great industry to which the edifice is dedicated. Mining is represented as a colossal, half-reclining female figure in Greek drapery, holding aloft, in one hand, a lamp to guide the miner, and in the other a pick. The figure was designed by Richard W. Bock. More than one and one-half million pounds of steel and iron entered the construction of this building. Directly in front of this structure, facing the canal, is the

ELECTRICITY BUILDING.—Dimensions in feet, 345x690; cost \$401,000. Here are collected the most novel and brilliant exhibits of the World's Fair. The south front is on the great quadrangle or court; the north front faces the lagoon; the east front faces the Manufactures Building, and the west faces the Mines Building. The general scheme of the plan is based upon a longitudinal nave 115 feet wide and 114 feet high crossed in the middle by a transept of the same width and height. The nave and the transept have a pitched roof, with a range of skylights at the bottom of the pitch, and clerestory windows. The rest of the building is covered with a flat roof, averaging 62 feet in height, and provided with skylights. The second story is composed of a series of galleries connected across the nave by two bridges, with access by four grand staircases. The area of the galleries in the second story is 118,546 square feet or 2.7 acres. The exterior walls of this building are composed of a continuous Corinthian order of pilasters, 3 feet 6 inches wide and 42 feet high, supporting a full entablature, and resting upon a stylobate 8 feet 6 inches. The total height of the walls from the grade outside is 68 feet 6 inches. At each of the four corners of the building there is a pavilion, above which rises a light open spire or tower 169 feet high. Intermediate between these corner pavilions and the central pavilions on the east and

west sides, there is a subordinate pavilion bearing a low square dome upon an open lantern. The Electricity Building has an open portico extending along the whole of the south facade, the lower or Ionic order forming an open screen in front of it. The various subordinate pavilions are treated with windows and balconies. The details of the exterior orders are richly decorated, and the pediments, friezes, panels and spandrels have received a decoration of figures in relief, with architectural motifs, the general tendency of which is to illustrate the purposes of the building. The appearance of the exterior is that of marble, but the walls of the hemicycle and of the various porticos and loggia are highly enriched with color, the pilaster in these places being decorated with Scagliola, and the capitals with metallic effect in bronze. A great statue of Benjamin Franklin stands in front of the entrance to this building. There are 40,000 panes of glass in this structure, or more than in any of the other buildings. The following names appear over the different entrances: Franklin, Galvani, Ampere, Faraday, Sturgeon, Ohm, Morse, Siemens, Davy, Volta, Henry, Ohmsted, Coulomb, Ronald, Page, Weber, Gilbert, Davenport, Soemmering, Don Silva, Arago, Daniell, Jacobi, Wheatstone, Gauss, Vail, Bain, De la Rive, Joule, Saussure, Cooke, Varley, Steinheil, Guericke, La Place, Channing, Priestly, Maxwell, Coxe, Theles, Cavendish. It was concluded best not to honor thus any electricians who are now living.

GROUP NO. V.

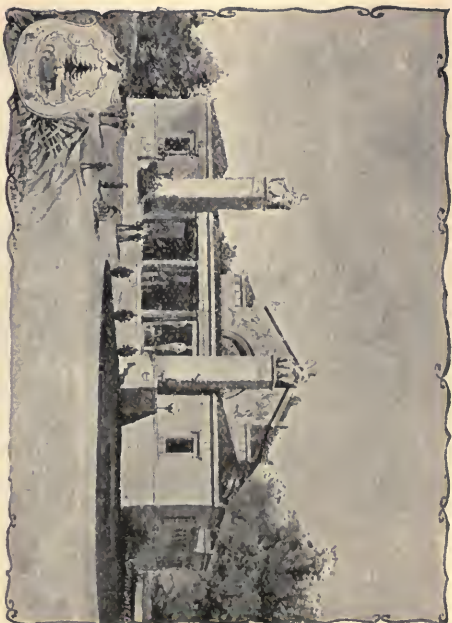
COURT OF HONOR AND ITS SURROUNDINGS—ADMINISTRATION BUILDING—
MACHINERY HALL—TERMINAL STATION—GAS INDUSTRIES EXHIBIT
-McMONNIES FOUNTAIN—ELECTRIC FOUNTAINS—STATUE OF THE
REPUBLIC.

ENTRANCE—By harbor for pleasure craft, World's Fair Steamship docks, or elevated railroad. From Stony Island Avenue convenient entrances may be had from foot of 62d, 64th or 67th streets. [In all instances entrance to the Exposition may be made at the northern end of the park. Transportation over elevated railroad or by electric launches or boats can be had through waterways to the extreme southern end. Persons desirous of an interesting trip to any point within the enclosure will probably prefer making their way through the grounds, rather than by means of transit on the outside. Steamers from the foot of Van Buren street will, of course, carry passengers to a point within the grounds and convenient to all of the buildings. However, as the Exposition covers a wide area, the visitor should guard against tiresome walks at the beginning of the day.]

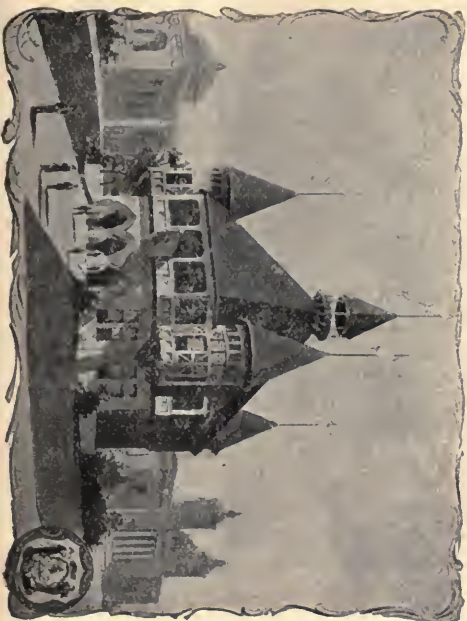
COURT OF HONOR.—The open square surrounding the Administration building is known as the Court of Honor. Looking toward the east from the Administration building to the front, is the basin. On either side rise four classic columns. In the center close to the bank, is the celebrated McMonnies fountain, on either side of which is an Electric Fountain. The basin is lined on the left by the southern facade of the Manufactures Building, and on the right, by the Agricultural Building.



CONNECTICUT BUILDING.



VERMONT BUILDING.



MAINE BUILDING.



FLORIDA BUILDING.



[Engraved For The Standard Guide Company.]
 WOMAN'S BUILDING.—WORLD'S COLUMBIAN EXPOSITION.—ANOTHER VIEW.



[Engraved For The Standard Guide Company.]
 FORESTRY BUILDING.—WORLD'S COLUMBIAN EXPOSITION.

At its extreme eastern end rises the great statue of the Republic. Between the lake and the vision crosses the beautiful colonnade known as the Peristyle which connects the Music Hall on the left with the Casino on the right. Beyond this, and out in the lake is the harbor for pleasure craft. Coming back to our immediate vicinity again, on the left of the Administration Building, are the Electricity and Mines and Mining Buildings. On the right is Machinery Hall. Forming a background is the beautiful terminal Station of the Exposition. We have already covered the ground north of the north line of the Court of Honor. Now, let us turn our attention to group No. 5. We naturally begin at what to my mind is the most impressive, the most beautiful building within the Exposition. I allude to the

ADMINISTRATION BUILDING. — Dimensions in feet, 262 x 262; cost, \$435,000. This structure comes first in alphabetical order, but that is its proper place. It has been justly pronounced the gem of all the architectural jewels of the World's Columbian Exposition. As one gazes on the superb creation the knowledge that it is constructed of material which is intended to last but two years produces a feeling of sadness. Although it covers a space but 262 feet square, yet it is one of the noblest achievements of modern architecture. It occupies the most commanding position on the Exposition grounds. The building is in the form of four pavilions, 84 feet square, one at each of the four angles of the square of the plane, and connected by a great central dome, 120 feet in diameter, and 250 feet high. In the center of each facade is a recess, 32 feet wide, within which is a grand entrance to the building. It is a beautiful and dignified specimen of architecture, befitting its position among the many fine structures over which it presides. Its general design is in the style of the French renaissance, carried out in the academic manner of the Ecole des Beaux Arts. The first great story is in the Doric order, and of heroic proportions, surmounted by a lofty balustrade. At the angles of each pavilion the piers are crowned with sculpture. Externally, the design may be divided, in its height, with three principal stages. The first stage corresponds in height with the buildings grouped about it, which are about 65 feet high. The second stage of the same height is a continuation of the central rotunda, 175 feet square, surrounded on all sides by an open colonnade, 20 feet wide and 40 feet high, with columns four feet in diameter. This colonnade is reached by elevators. The third stage consists of the base of the great dome, 30 feet in height, and the dome itself, rising in graceful lines, richly ornamented with moulded ribs and sculptured panels. This dome is coated with aluminum bronze, the cost of which was \$54,000, and asserts itself grandly at the end of the long vista which opens up in every direction. The four great entrances, one on each side of the building, are 50 feet wide and 50 feet high, deeply recessed. On each side of these entrances are placed groups of sculpture, of emblematic character. The interior features rival in beauty the exterior. Between every one of the grand entrances is a hall 30 feet square, provided with broad circular stairways and swift running elevators. The interior of the dome is octagonal in form, the first story being composed of eight enormous arched openings. Above the arches is a frieze, 27 feet in

width, the panels filled with tablets, borne by figures carved in relief. The interior of the dome rises 200 feet from the floor, and an opening 50 feet square admits a flow of light. The under side of the dome is enriched with panels filled with sculpture, and immense paintings, representing the arts and sciences. In size this rotunda rivals if not surpasses the most celebrated domes of like character in the world. In the four corner pavilions, which are four stories high, are the offices of the administration, the fire and police departments, board and committee rooms, post-office, bank, restaurant, etc. A heroic statue of Columbus, by Louis St. Gaudens, stands before the main entrance of the Administration building. Leaving this beautiful structure we next come to the

MACHINERY HALL.—Dimensions in feet, 492x846; area in acres, 9.6; annex, dimensions in feet, 490x550; area in acres, 6.2; power house, dimensions in feet, 100x461; pumping works, dimensions in feet, 77x84; machine shop, dimensions in feet, 146x250; area of three last named in acres, 2.4. Total cost, \$1,285,000. The main machinery building is spanned by three arched trusses, and the interior presents the appearance of three railroad train houses side by side, surrounded on all sides by a 50 foot gallery. The trusses are all built separately, in order that they may be taken down and sold for use as railroad train houses. In each of these three long naves there is an elevated traveling crane running from end to end of the building. This was useful in moving machinery during construction, and when the Exposition opened platforms were placed on them, and visitors can view from these the entire exhibition. Shafting for power is carried on the same posts which support this traveling bridge. Steam power is used throughout the main building, and this steam is supplied from a main power house adjoining the south side of the building. The exterior towards the stock exhibit and the railroad is of the plainest description; on the two sides adjoining the grand court the exterior, however, is rich and palatial. All the buildings on this grand plaza were designed with a view of making an effective background for displays of every kind, and in order to conform to the general richness of the court and add to the festal appearance, the two facades on the court are enriched with colonnades and other architectural features. The design follows classical models throughout, the detail being borrowed from the renaissance of Seville and other spanish towns as being appropriate to a Columbian celebration. As in all other buildings on the court, an arcade on the first story permits passage around the building under cover; and as in all the other buildings, the fronts are formed of "staff," colored to an ivory tone. The ceilings of the porticoes are emphasized with strong color. A colonnade with a cafe at either end forms the connecting links between Machinery and Agricultural halls, and in the center of this colonnade is an arch-way leading to the cattle exhibits. It is unnecessary for us to describe the various structures in the rear of Machinery Hall, as these are alluded to in Group No. 6. The Stock Pavilion, the Stock Sheds, etc., all come under the latter classification. Directly in the rear of the Administration Building is the beautiful facade of the

TERMINAL STATION.—This building, although erected after the manner of the Exposition structures in general, that is, of wood and staff,

presents the appearance of a solid stone structure. The front view is a charming one. It is relieved by large arches, arched windows, niches, statuary, etc., and harmonizes splendidly with the palaces surrounding it. The entrances and exits are numerous and ample. To the rear are the immense train sheds. Thirty thousand people can be handled here every hour. The waiting rooms, toilet rooms, ticket offices, etc., are all handsomely and conveniently arranged for the comfort of those arriving and departing. Everything has been provided that forethought might suggest for the prevention of confusion or unnecessary delay. The station has a frontage of 150 x 300 feet. The Perron in its rear, and toward which all of the tracks converge has a width of 100 x 672 feet. This is in reality a grand covered platform. In the vicinity of the grand Terminal Station, and around to the left toward the Transportation Building are the Cold Storage, the Waukesha Cooling House, and the Pennsylvania Railway Exhibit. Close to the station is a handsome Fire Engine house. Directly west of the Machinery Annex is the

GAS INDUSTRIES EXHIBIT.—Other and smaller buildings are scattered around, devoted to the service of the Exposition, and to special exhibits. I have, however, covered everything in this group now which can possibly interest you. But I have not yet pointed out to you the

McMONNIES FOUNTAIN.—This stands directly at the head of the basin and in front of the Administration Building. It was designed by sculptor McMonnies of New York, and was executed in Paris. You will hear it alluded to as the Columbia Fountain. The idea of the fountain is that of an apotheosis of liberty—Columbia—and takes the shape of a triumphal barge, guided by time, heralded by fame, and rode by eight standing figures, four on each side, representing the arts, science, industry, agriculture and commerce. This barge is preceded by eight sea horses, forming a circle directly in front and mounted by eight young men as out riders, who represent modern commerce. The design of the basin is circular—150 feet in diameter—and is flanked on each side by columns 50 feet high, surmounted by eagles. The water is furnished by a great half circle of Dolphins in the rear, and by a system of jets which entirely surround the barge and figures. At night the fountain is illuminated by electricity. The smallest figure is some 12 feet in height, and the largest 20 feet. The fountain was erected at a cost to the United States Government of \$50,000. On either side is one of the two great

ELECTRIC FOUNTAINS.—The bases of these great fountains almost touch the McMonnies fountain. The cost of the two was \$45,000. They were furnished by the Edison Electric Company of Chicago. These fountains throw streams of water 150 feet high, are larger than the one seen at Paris during the last Exposition, and each is twice as large as the Yerkes fountain at Lincoln Park. At night when these fountains are in operation, the spectacle presented from any part of the basin is a magnificent one. At the foot of the basin towers the great

STATUE OF THE REPUBLIC.—This was designed by Daniel C. French, of New York. It is the largest statue ever made in America. The figure is 65 feet high, and is perfect in its symmetry. The pedestal is built

in the water and is 35 feet high to the base of the statue. Total height from water to top of statue 100 feet. The arms and hands are upraised toward the head. Liberty holds in her right hand a globe on which an eagle rests with outspread wings. The left hand grasps a pole on top of which is a liberty cap. The features wear a look of bright contentment and happiness. A laurel wreath rests on the top of the head. The drapery of the statue lies in heavy folds on the arms and shoulders, and falls in graceful curves on the side. A corsage envelopes the waist and from it depends a chain, which holds a sword on the right side of the figure. The statue has a diadem of electric lights which are illuminated nightly. Directly back of the statue is the grand Peristyle which is described in Group No. 6.

GROUP NO. VI.

THE MUSIC HALL,—PERISTYLE—CASINO—CONVENT OF LA RABIDA—INDIAN SCHOOL—ETHNOGRAPHICAL EXHIBIT—ANTHROPOLOGICAL BUILDING—KRUPP GUN EXHIBITS—LEATHER BUILDING—EDUCATIONAL BUILDING—DAIRY BUILDING—FORESTRY BUILDING—AGRICULTURAL BUILDING—STOCK PAVILION, AND EXTREME SOUTHERN EXHIBITS.

ENTRANCE.—By steamer line, by elevated railway or through the 62nd, 64th or 67th street gates on Stony Island avenue.

MUSIC HALL.—The Music Hall is the beautiful building which rises on the Lake Shore north of the basin and of the entrance to the grand Colonnade or Peristyle, which is connected with the Casino. This is the palace in which the great orchestras and soloists of the world find a home during the summer. It is designed in accordance with the most tasteful regard to what is known as the Roman renaissance, and yet it has much of the Grecian in its appearance. The building is three stories high. The main entrance is between high Corinthian columns, through a broad loggia, and under arched doorways. The Auditorium on the main floor is oval in shape with a stage at the east or lake end. Directly in front of the stage is a level floor space capable of seating, perhaps, 1,000 auditors, and back of that rise terrace banks of seats. The hall seats 2,500 people, and an orchestra of 300. Above the terrace banks of seats on the second floor and west front of the building is the recital hall. I cannot pass this building without mentioning the fact that the management of the Exposition subscribed the princely sum of \$175,000 to cover the cost of music in this Music Hall and the Choral Hall referred to elsewhere. Passing through the magnificent Peristyle between two double rows of Corinthian columns and under the beautiful classic arch, surmounted by sculpture, we find ourselves entering

THE CASINO.—The building is uniform with that of the Music Hall at the other end of the Peristyle. Dimensions 240x140 feet. The greater part of the first floor is used for the comfort of visitors. The northwest corner is used as a receiving room for the Restaurant and Cafe on the floors above. The structure is in the hands of a company whose duty it is to see that the building is made one of public comfort. From the center



[Engraved For The Standard Guide Company.]
 MINES AND MINING BUILDING.—WORLD'S COLUMBIAN EXPOSITION.



[Engraved For The Standard Guide Company.]
 PALACE OF MECHANICAL ARTS.—WORLD'S COLUMBIAN EXPOSITION



[Engraved For The Standard Guide Company.]
MANUFACTURES AND LIBERAL ARTS BUILDING.



[Engraved For The Standard Guide Company.]
AGRICULTURAL BUILDING,—WORLD'S COLUMBIAN EXPOSITION.—ANOTHER VIEW.

of the main floor a grand stairway, with four approaches, leads to the floor above, and this with an exceptional elevator service, furnishes easy access to the great feature of the Casino, an American restaurant. This restaurant is to be what its name signifies, a place where all the good things to eat of this continent, may be obtained at a reasonable price. This is a cafe for ladies or ladies accompanied by gentlemen. A great cafe for gentlemen is provided on the floor above. Leaving the Casino, we come to the

CONVENT OF LA RABIDA.—It may be remembered that early in 1492 Columbus, while travelling on foot in a destitute condition, applied for foot at the Franciscan convent of La Rabida in Spain, and was kindly and hospitably received. The prior of the institution, Father de Marchena, was a man not only of education and culture, but of large influence with Queen Isabella. Columbus explained his plans for the discovery of the new continent to the prior, who became interested, and secured for him a reception at the court of Ferdinand and Isabella, who were then in camp with the besieging army in front of Grenada. There is little doubt but that for the timely assistance of the good Abbot, Columbus would have completely failed in his efforts to secure assistance to discover the new world, as he had previously failed in his endeavors to obtain aid from the governments of Spain and Portugal. The fac-simile erected here cost \$50,000. Leaving the convent and walking a little to the left, we come to the

INDIAN SCHOOL.—A handsome little building provided for an illustration of the work done by the United States Government in educating the Indian children. Directly south of this is the

ETHNOGRAPHICAL EXHIBIT.—This exhibit is one of the most interesting on the grounds. Here we find the Indians of the American continent, representatives of every type and of every advance from utter barbarism to semi-civilization. At this point also, we come to the

ANTHROPOLOGICAL BUILDING.—Anthropology in plain English means "Man and his Works," and this beautiful special building was erected to illustrate this classification in Ethnography. One of the chief features of the exhibit is a laboratory occupying space 200 feet long and 40 feet wide, where is shown a systematic review of the whole field of physical Anthropology, and its bearing upon allied sciences, and particularly upon education. Directly east is the great

KRUPP GUN EXHIBIT.—This exhibit faces the Lake Shore, and is, of course, one of the greatest attractions of the Exposition. Directly north of it is the

LEATHER BUILDING.—This building was erected for the Shoe and Leather Industry exhibit. The structure alone cost \$100,000. Leather dealers and manufacturers in all parts of the country contributed toward the fund. It was designed by Sandier, an eminent French architect. Dimensions 150x575 feet. It contains everything in the way of leather and the products of leather exhibited at the Fair. The most improved machinery used in leather manufacture is shown. The visitor may watch the process from the raw hide to a finished shoe or dainty slipper. Rub-

ber goods are also shown in this beautiful building. A building constructed to harmonize with this structure is the

EDUCATIONAL BUILDING.—Dimensions 260x425 feet; ground area 110,500 feet. To this is added galleries furnishing about 40,000 feet more. The site is just west of the Forestry building. Northeast of it are the Shoe and Leather and Dairy Buildings. South of it are the Car Barns and Dairy Barns, the sewage cleansing works and the garbage plants. West of this location are the forty acres of Stock Sheds. It was originally intended to find a place in the Manufactures and Liberal Arts Building, but immense as that building is, it was unable to accommodate the exhibits of this special department. All the schools of the country are represented here, as well as school book publishing houses, school furniture houses, etc., and a kindergarten in active operation, may be seen daily. Close to us is the

DAIRY BUILDING.—Dimensions in feet, 100x200; cost, \$30,000. The Dairy building, by reason of the exceptionally novel and interesting exhibits it contains, is quite sure to be regarded with great favor by World's Fair visitors in general, while by agriculturists it will be considered one of the most useful and attractive features of the whole Exposition. It was designed to contain not only a complete exhibit of dairy products, but also a dairy school, in connection with which will be conducted a series of tests for determining the relative merits of different breeds of dairy cattle as milk and butter producers. The building stands near the lake shore in the southeastern part of the park, and close by the general live stock exhibit. On the first floor besides office headquarters, there is in front a large open space devoted to exhibits of butter, and farther back an operating room 25x100 feet, in which the model dairy is conducted. On two sides of this room are amphitheatre seats capable of accommodating 400 spectators. Under these seats are refrigerators and cold storage rooms for the dairy products. The operating-room, which extends to the roof, has on three sides a gallery where the cheese exhibits are placed. The rest of the second story is devoted to a cafe, which opens on a balcony overlooking the lake. The dairy school, it is believed, will be most instructive and valuable to agriculturists. Passing around the Dairy Building we come to the extreme southern Building of the Exposition, the

FORESTRY BUILDING.—Dimension in feet, 208x528; cost \$100,000. The Forestry building is, perhaps, the most unique of all the Exposition structures. To a remarkable degree its architecture is of the rustic order. On all four sides of the building is a veranda, supporting the roof of which is a colonnade consisting of a series of columns composed of three trunks, each 25 feet in length, one of them from 16 to 20 inches in diameter and the others smaller. All of these trunks are left in their natural state, with bark undisturbed. They are contributed by the different States and Territories of the Union and by foreign countries, each furnishing specimens of its most characteristic trees. The sides of the building are constructed of slabs with the bark removed. The window frames are treated in the same rustic manner as is the rest of the building. The main entrance is elaborately finished in different kinds of wood, the mate-

rial and workmanship being contributed by the wood workers of the world. The other entrances are finished artistically to represent the woods of the different countries and regions. The roof is thatched with tanbark and other barks. The interior of the building is finished in various woods in a way to show their beautiful graining and susceptibility to polish. The Forestry building contains a most varied exhibition of forest products in general—the most complete which could be gathered together. It contains logs and sections of trees, worked lumber in the form of shingles, flooring, casing, etc. There are shown here dye woods and barks, mosses, galls, abnormal woody products, lichens, vegetable substances used for bedding and upholstery, gums, resins, vegetable, ivory, cocoanut shells, gourds, wood pulp, rattan, willowware and woodenware generally, such as pails, tubs, brooms, etc. There is also an exceedingly interesting monographic display by the different States, in which their characteristic woods are most effectively and beautifully shown. In itself and in the exhibits it contains it illustrates the forestry wealth of the world, and particularly of the United States. No forestry display was ever made before which approaches this in extent or completeness. If we return by the Lake Shore we may enter at the extreme eastern end, the

AGRICULTURAL BUILDING.—Dimensions in feet, 500x800; area in acres, 9.2; cost with annex (300x500), \$618,000. This is one of the most magnificent and striking structures of the Exposition. It stands very near the shore of Lake Michigan. Its longest dimensions are east and west. For a single story building the design is bold and heroic. The general cornice line is 65 feet above grade. On either side of the main entrance are mammoth Corinthian pillars, 50 feet high and 5 feet in diameter. On either corner and from the center of the building pavilions are reared, the center one being 144 feet square. The corner pavilions are connected by curtains, forming a continuous arcade around the top of the building. The main entrance leads through an opening 64 feet wide into a vestibule, from which entrance is had to the rotunda, 100 feet in diameter. This is surmounted by a mammoth glass dome 130 feet high. All through the main vestibule statuary has been designed illustrative of the agricultural industry. Similar designs are grouped about all the grand entrances in the most elaborate manner. The corner pavilions are surmounted by domes 96 feet high, and above these tower groups of statuary. The design of these domes is that of three female figures of herculean proportions, supporting a mammoth globe. The artistic adornment of the Agricultural Building has been lavish and costly. Some of the greatest living artists have been employed in the embellishments of the domes. The sculpture on the roofs attracts universal attention. The beautiful statue of Diana which swings as a weather vane above the central dome is one of the great attractions of the Exposition. No expense nor pains have been spared to make the Agricultural Building worthy in every particular of the mighty interests which it represents. To the south of this great building, as you pass through the main aisles is a spacious structure sometimes called the Live Stock and Agricultural Assembly Hall, but known on the map, and familiarly as the

STOCK PAVILION.—This building is conveniently near one of the stations of the elevated railway. On the first floor, near the main entrance of the building, is located a bureau of information. This floor also contains suitable committee and other rooms for the different live-stock associations. On this floor there are also large and handsomely equipped waiting-rooms. Broad stairways lead from the first floor into the Assembly-room, which has a seating capacity of 1,500. Farmers, Farmers' Alliances, and other rural organizations are provided for in this building. It was intended that the farmers shall have nothing of which to complain in regard to their reception and treatment by the World's Fair management. The entire structure has been so planned as to give the farmers and live-stock men generally all they could ask in the way of accommodations at the World's Fair. The building in form represents the letter T, one portion being 500 feet long, and the other 200 feet. The Assembly-room furnishes facilities for lectures, delivered by gentlemen eminent in their special fields of work, embracing every interest connected with live stock, agriculture and allied industries. We are now practically beyond the pale of the main buildings. Standing on the eastern side of the Stock Pavilion, we have a view of the Saw Mill and Machine Shops connected in the rear with the Machinery Building. If we walk around to the eastern side, we are close to the

AGRICULTURAL IMPLEMENT EXHIBIT.—On the west bank of the South Pond. A little below is the

WIND MILL EXHIBIT.—At the southern end of the South Pond is the

AGRICULTURAL EXHIBIT OF THE FRENCH COLONIES.—If we walk past this exhibit, we will find ourselves in front of the

STOCK SHEDS.—These sheds extend from the railroad terminals almost to the Lake Shore. Here, may be found the exhibits of live stock from all parts of the world. West of the Sheds are Ware Houses and a Hotel for stock men. East of them are the great Dairy Barns, Car House, Power Houses, etc. To the Agricultural visitor, perhaps, this section of the Exposition will have extraordinary interests. For the general visitor, however, this section will appear tame in comparison with the more northern portions. I have now conducted you through the entire Exposition. I have not pointed out the thousands of beautiful things in the grounds and buildings, because they cannot escape your notice. The sculpture on all the buildings is grand. The Landscape Gardening is beautiful. The water system must command the admiration of all. In the next group—No. 7, I will try to Guide you through the special exhibits of Midway Plaisance.



[Engraved For The Standard Guide Company.]
ELECTRICITY BUILDING.—WORLD'S COLUMBIAN EXPOSITION.



[Engraved For The Standard Guide Company.]
ART INSTITUTE OF CHICAGO.—LAKE FRONT.



[Engraved For The Standard Guide Company.]
ART BUILDING.—WORLD'S COLUMBIAN EXPOSITION.



[Engraved For The Standard Guide Company.]
HORTICULTURAL BUILDING.—WORLD'S COLUMBIAN EXPOSITION.

GROUP NO. VII.

THE MIDWAY PLAISANCE AND ITS WONDERFUL ATTRACTIONS—A UNIQUE COLLECTION OF STRANGE THINGS, AND STRANGE PEOPLE FROM STRANGE LANDS—THE BAZAARS, VILLAGES, PALACES—THE FERRIS WHEEL—THE NATATORIUM—THE GLASS WORKS, ETC., ETC.

ENTRANCE.—From the Cottage Grove Avenue Cable Line at the western end of the Plaisance. At this point may be taken the Intramural Line which runs parallel with 60th street. Entrance may be had also to the Plaisance from the Exposition grounds proper at the gateways between 59th and 60th street, or via the Intramural railway depot, corner 60th and Stony Island Avenue. Visitors may enter the entire Exposition through Midway Plaisance. We will enter from Cottage Grove avenue, passing through the bazaars of nations and taking the covered walk toward the east. The first attraction is the

BAZAAR OF NATIONS.—This branches to either side of the Plaisance, and is what its name implies, a bazaar of nations. Here the people of all countries may be found at booths, dispensing curiosities of various degrees of cheapness or costliness, as the case may be, and of as many various degrees of attraction. Everything in the way of curious things, and little in the way of useful things may be found in this bazaar. Here you may deal if you choose, with a Turkish, a Nubian or a Georgian maiden; with the fair daughters of Europe, Africa, Asia, Australia, and North and South America, with the Hindoo, the Buddhist, the Mahommedan, or the Christian. As an exhibit, the bazaar is an interesting one. It is also a good place to spend your extra change. Passing on, we come to the site of the

IRISH VILLAGE AND CASTLE.—Where the peasantry of the Emerald Isle will show you the Blarney Stone and help you to kiss it for a small consideration. Here, laces, and the peculiar product of Ireland are offered for sale. Opposite is the

INDIAN VILLAGE.—Where the red man will amuse you with games or exchange for your small change beaded material, arrows, moccasins, etc. Next comes the

CAPTIVE BALLOON GROUNDS.—Where you may take an ascension into the blue atmosphere for a price not named in the circulars. Balloons ascend every few minutes. It is unnecessary to say that they have strings to them. On the left also, we next come to the

CHINESE VILLAGE AND THEATER.—The Chinese Village is a counterpart of one shown at the Paris Exhibition. Chinese acrobats and jugglers entertain the visitor. Curiosities are also offered for sale. Matinees are given in the theater and performances at night. The average Chinese play continues for six months, so that you will not have an opportunity of seeing, perhaps, whether the villain or the innocent heroine comes out ahead. On the right hand side is the

AUSTRALIAN VILLAGE.—This is one of the largest and best of special exhibits. It received the encouragement and patronage of the Austrian Imperial family. It has been arranged so that the delusion is complete,

and one imagines himself in the center of the Austrian Empire, in an Agricultural village surrounded by native peasantry. There are castles of the feudal period, historical relics, games, and everything likely to amuse and entertain you. We pass on to the Ice Railway and Skating Rink on the right, where skating may be indulged in during the hot summer months. Opposite on the left is the exhibit of

ALGIERS AND TUNIS.—Where an oriental display is made that is well worthy of our attention. Here, we are brought to a stop by the great

FERRIS WHEEL.—This mammoth piece of mechanism is to the World's Columbian Exposition what the Eiffel Tower was to the last Paris Exhibition. It is in the form of two gigantic bicycle wheels each 264 feet in diameter. Between these, 36 cars each larger than a Pullman coach are suspended. When the wheel goes round on its 33 inch steel axle, it carries the people in the coaches up to a point within a foot of that of the dome of the Administration Building, the highest point on the grounds. From the windows of the coaches the whole Exposition, and indeed the whole of Chicago with the country for miles around may be seen spreading out like a panorama. The structure weighs 4,300 tons, and of this 2,600 tons are in motion and under control of machinery when the wheel is revolving. It is made of steel. The wheel is supported by two towers 137 feet high. When all the cars are loaded, it carries 1,260 persons through the circuit. The cars are made of steel and wood. The Ferris Wheel revolves on the largest piece of steel ever forged. This axle is 33 inches in diameter, more than 45 feet long, weighs 56 tons and cost \$35,000. A tornado might tear through the park at a velocity of 100 miles an hour, and not shake the structure. Three thousand incandescent lights of various colors are arranged in groups on the rods and around the crown of the wheel. These are alternately extinguished and relighted at night as the wheel revolves, giving it the appearance of a monstrous display of pyrotechnics. We pass on, however, to the left, and the first attraction east of the Ferris Wheel is the

STREET IN CAIRO.—A similar exhibit was made in Paris, and it attracted hundreds of thousands of people. It is an exact reproduction of one of the most ancient streets in the Ancient Egyptian city. Everything that is typical of Cairo has been brought over. The Moslems who attend to the bazaars and to the mosques inside, are the same old lazy Moslems one finds in Cairo and Alexandria. Services are held in the Mosque, to which visitors are admitted. There is a large exhibit of Mummies here, and other cheerful things to remind one of the reign of Rameses II. Crossing to the other side of the Plaisance, we come to the

MOORISH PALACE.—This is pronounced on all hands the most interesting exhibit on the Plaisance, partly because of the beauty of its architecture, and of the exhibition which it contains. The building, strange to say, was designed by August Fiedler, a Chicago architect. Among the exhibits is a palm garden with its contiguous labyrinth copied from the famous Alhambra at Granada. The splendid appointments, elaborate decorations, and fine groups in wax, which pictures the palace as it stood in the days of its Arabian owners, realize the pen pictures of Washington

Irving. As the visitor steps into the palm garden, he finds himself in what appears to be a boundless space. Far as the eye can reach, the ingeniously arranged mirrors create the illusion of endless rows of stately palms, casting their shade over hundreds of lifelike figures in the gaudy costumes of the lords of the desert. There are so many attractive and enchanting things to be seen here that I must forego the pleasure of describing them. We pass on to the

TURKISH VILLAGE.—Here we find that elaborate preparations have been made for our reception. The Turkish Government has taken a deep interest in this exhibit. We are surrounded on all sides by mosques and minarets. One might easily imagine himself on the banks of the Bosphorus. Turks dressed in their native costumes are to be seen along the

STREET IN CONSTANTINOPLE.—Everything is as real as it could possibly be made. Bazaars may be found here in abundance, and there is ample opportunity for spending a dollar or two in curiosities. Opposite on the left hand side is the

GERMAN VILLAGE.—Extraordinary space was given to this concession, and it is deserving of all the room it occupies. Inside is represented not only the Germany of the feudal times, with its walled city and baronial castles, but the Germany of to-day, with all its progress, force and enlightenment. Here, one may traverse a district made to represent a German Village, with all of its accessories, including the ancient castle, the beer hall and the cross roads dancing pavilion. The representation of scenes in Germany is perfect. German peasants from the Black Forest, as well as from the more progressive districts in the Empire are present to wait on you. Amusements of all kinds are going on inside in a pleasant German fashion. There is good music, abundance of beer, and refreshments of every description to be had here. To our right, farther down, we come to the

NATATORIUM.—And next to the

DUTCH SETTLEMENT.—Which occupies space on both sides of the Plaisance. Next on the left, is the

JAPANESE BAZAAR.—And next, the exhibit of the

LIBBEY GLASS COMPANY.—All of these last named are interesting. On the opposite side is

HAGENBECK'S ZOOLOGICAL ARENA.—Which is attracting hundreds of thousands. This is a great animal show and circus, conducted after the manner of the permanent circuses in Paris and Berlin.

RESTAURANTS.—The restaurants along the Midway Plaisance have a capacity for feeding 16,000 people at one time.

ARCHITECTURE.—The Architecture and general appearance of the Plaisance exhibits are very attractive.

PRICES OF ADMISSION.—Prices of admission vary. The rates will be from 25 to 50 cents.

TIME REQUIRED.—To see the attractions of the Midway Plaisance comfortably, one week should be given to the excursion. There are some attractions which are not mentioned here, but the principal ones are given.



GERMAN BUILDING.



, VICTORIA HOUSE (British Building)

TF
500
A2
F65
1893
RARE
BKRM

4 POINTS OF SUPERIORITY

OF THE

Celebrated

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 PURITY AND SWEETNESS OF TONE.

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